

The Musical World.

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VOL. 57.—No. 28.

SATURDAY, JULY 12, 1879.

PRICE { 4d. Unstamped.
5d. Stamped.

ROYAL ITALIAN OPERA, COVENT GARDEN.

Mdlle Heilbron.

THIS EVENING (SATURDAY), July 12, will be performed (first and only time this season) AMBROISE THOMAS's Opera, "HAMLET;" Ophelia, Mdlle Heilbron; the Queen, Mdlle Mantilla; the Ghost, Signor Capponi; and Hamlet, Signor Cotogni. Conductor—SIGNOR BEVIGNANI.

Last Week but One of the Season.

Fourth Performance of "Il Re di Lahore."

MONDAY next, July 14, M. MASSENET's new Grand Opera, "IL RE DI LAHORE." Nair, Mdlle Turroli; Kaled, Mdlle Pasqua; Scindia, M. Lassalle; and Alim, Signor Gayarre. On this occasion the doors will open at Half-past Seven, and the Opera will commence at Eight o'clock.

Mdlle Adelina Patti.

TUESDAY next, July 15, GOUNOD's Opera, "FAUST E MARGHERITA." Margherita, Mdlle Adelina Patti; Siebel, Mdlle Scalchi; Mefistofele, M. Gallhard; and Faust, Signor Nicolini.

Mdlle Scalchi.

THURSDAY next, July 17, MEYERBEER'S Grand Opera, "LE PROPHÈTE." Pâdes, Mdlle Scalchi; Bertha, Mdlle Smeroschi; and Jean de Leyden, Signor Sylva.

Mdlle Adelina Patti.

FRIDAY next, July 18, VERDI's Opera, "IL TROVATORE." Leonora, Mdlle Adelina Patti (her only appearance in that character this season); Azucena, Mdlle Pasqua; Conte di Luna, Signor Graziani; and Manrico, Signor Nicolini. Conductor—SIGNOR VIANKEI.

Mdlle Heilbron.

SATURDAY next, July 19 (for the last time this season), WAGNER'S Opera, "LOHENGRIN." Elsa di Brabant, Mdlle Heilbron; Ortruda, Mdlle Mantilla; Frederico di Telramondo, Signor Cotogni; and Lohengrin, Signor Gayarre.

Doors open at Eight o'clock; the Opera commences at half-past. The Box Office, under the portico of the theatre, is open from Ten till Five. Side Boxes on the first tier, 23s.; Upper Boxes, 22 12s. 6d.; Orchestra Stalls, 11s.; Pit tickets, 7s.; Amphitheatre Stalls, 10s. 6d. and 5s.; Amphitheatre, 2s. 6d.

SCHUBERT SOCIETY. President—Sir JULIUS BENEDICT. Founder and Director—Herr SCHUBERT. Thirteenth Season, 1879.—The SIXTY-SECOND CONCERT will take place on THURSDAY evening next, July 17th, at the LANGHAM HALL, Great Portland Street, on which occasion a new composition by Sir JULIUS BENEDICT will be performed by the Composer and Mr Lindsay Sloper, for the first time in London. The following Artists will appear:—Mdlle Stella Corva, Mdlme Mary Cummings, Miss Maud Irving, Mr Bernard Lane, Miss Goldsbro, Herr Hause, Herr Otto Booth, Herr Schneider, and others. Reserved Seats, 5s. (Stalls being all taken), may be had on application to

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JULY 12th, and 14th.

MR GERARD COVENTRY will sing "ALICE, WHERE ART THOU?" "THOU ART SO NEAR AND YET SO FAR," "THE MESSAGE," and IGNACE GIBSONE'S "MY LADY SLEEPS," at Blackpool, on July 12th, and 14th.

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MDLLE GIUGLIA WELMY will sing the successful new Song (by FRANCESCO BERGER), "ONE, TWO, THREE," throughout her engagements at Southport, Blackpool, &c.—METZLER & Co., 37, Great Marlborough Street, London, W.

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THIS DAY (SATURDAY), July 12 (commencing at Two o'clock), will be performed, "IL DON GIOVANNI." Don Ottavio, Signor Brignoli; Don Giovanni, Signor Del Puente; Leporello, Signor Foll; Donna Anna, Mdlme Eugenie Pappenheim; Donna Elvira, Mdlme Marie Rose; and Zerlina, Mdlme Trebelli. Conductor—Signor ARDITI.

Mdlme Etelka Gerster.

THIS EVENING (SATURDAY), July 12, "DINORAH." Dinorah, Mdlme Etelka Gerster (her second appearance in that character). Doors open at Eight. The Opera will commence at Half-past Eight.

HEREFORD TRIENNIAL MUSICAL FESTIVAL.

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"ALICE."

MISS WOOD will play ASCHER'S popular Transcription of his Romance, "ALICE, WHERE ART THOU?" at Mr Brinley Richards' Matinée, Langham Hall, Tuesday next, July 15.

"RIGOLETTO," "LE RÉVEIL DU ROSSIGNOL," and "HONNEUR ET GLOIRE."

MISS LILLIE ALBRECHT will play at the Grand Promenade Concerts, at the Marble Rink, Clapham, on Tuesday evening next, July 15, LISZT'S "RIGOLETTO" (by special desire), her Valse "LE RÉVEIL DU ROSSIGNOL," and her Marche Militaire, "HONNEUR ET GLOIRE."—38, Oakley Square.

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MR EDWYN FRITH (R.A.M.) will sing at Great Yarmouth, during his engagement, "IN SHELTERED VALE" and WELLINGTON GUERNSEY'S "YACHTSMAN'S SONG."

"KILLARNEY."

MDME ALICE BARTH will sing BALFE'S popular song, "KILLARNEY," at the Winter Gardens, Blackpool, July 12.

"ALICE, WHERE ART THOU?"

MR A. RAIMONT will sing ASCHER'S popular Romance, "ALICE, WHERE ART THOU?" at the Langham Hall, Tuesday, July 15.

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[July 12, 1879.]

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CONCERTS.

MR JOHN THOMAS's annual concert is always looked forward to with interest not only by amateurs of the instrument of which he is so distinguished a professor, but by the public in general. Mr Thomas's programme, as a matter of course, is principally made up of compositions for the instrument of his predilection. On the present occasion a "band of harpists"—Mesdames Wright and Frost, Misses V. Trust, Edith Brand, Adelaide Arnold, and Lucy Leach, Messrs Thomas Barker, Thomas Hughes, and T. H. Wright—under the direction of the talented concert-giver, opened the entertainment with a "Bardic Fantasia" from Mr Thomas's characteristic national cantata, *Llewellyn*, which pleased all hearers—and no wonder. The same skilled performers afterwards performed a new and stirring march by the same composer, as well as his very effective transcriptions of the Hungarian "Rákóczy Induló," and the noble and irresistibly tuneful "Men of Harlech." The new march was unanimously encored. The solo performances of Mr Thomas comprised a *Fantasia* on Italian airs by the late well remembered Parish-Alvars, and his own ingenious fantasia, entitled "Pensive and joyous." He also played with Mlle Saccini his "Grand Duet in E flat minor" for two harps, and, with Mr T. Wright, a new and not less showy one on themes from *Lucia di Lammermoor*. Here, indeed, was a musical feast for lovers of the harp, for which Mr Thomas is entitled to their gratitude. The solo singers were Mdm Edith Wynne, who, in Sir Julius Benedict's exquisitely graceful "Rock me to sleep," was irreproachable; Mdm Enriquez; Miss Emma Thursby, who charmed all hearers with the "Willow Song" from Rossini's *Otello* ("Assisa a pié d'un salice"); Miss Emma Beasley; Signor Talbo, Mr W. H. Cummings (warmly applauded, as is invariably the case, for his pure and unaffected rendering of Felicien David's "O, ma maitresse"), and Mr Lewis Thomas (the incomparable Pencerdd Gwffyn), *facile princeps* among Welsh border-minstrels, which his genial interpretation of "Serch Hudol" ("Love's fascination"), from John Thomas's "Collection of Welsh airs," sufficed to prove. In addition to his solo performances, Mr John Thomas accompanied on the harp every one of the songs included in the programme, the rejected pianoforte being left in the cold at this specially interesting Cambrian entertainment. No entertainment of the kind, be it understood, was ever more heartily appreciated or better merited the appreciation it met with on all sides.

A VERY successful musical *soirée* was given on Tuesday evening week at Spencer House by that accomplished pianist, Mrs Cunnah, under distinguished patronage, the kindness of the Countess Spencer having placed the spacious drawing-room of her mansion at disposal of the *bénéficiaire*. A brilliant audience filled every available place. The list of artists included Mdlles Mary Davies and Redeker, Messrs McGuckin, Maybrick, and Stanley Smith, vocalists, MM. Strauss and Zerbini, instrumentalists, the last named also officiating as conductor. The programme was long and interesting; but we can only specify the most important features. Mozart's Trio in E flat major (Op. 14), for piano, violin, and viola, admirably played by all the executants, opened the concert, Mrs Cunnah displaying clearness of touch and due appreciation of the melodious character of the work. Miss Mary Davies' singing of Cowen's "It was a dream" obtained a re-call, and Mdlle Redeker, who was in splendid voice, gave "Der Wanderer" (Schubert) with her accustomed taste and finish. Mr McGuckin sang "Spirto gentil" exquisitely. His method is thoroughly Italian and of the best school. Mr Maybrick gained much applause for Sullivan's "A weary lot is thine, fair maid," and his own "Silver Cup." Schumann's well-known *Andante and Variations* (for two pianos) again brought forward Mrs Cunnah, with Herr Carl Weber as coadjutor, and the lady was also heard in Beethoven's Sonata in G (Op. 30, No. 3), in which the two instruments are so well balanced that both performers had occasions for distinction of which they took the best advantage. Songs by Marzials, with pieces by Chopin and Schulhoff, also found place in the programme. We must not omit to mention Herr Strauss's masterly rendering of Tartini's famous "Trillo del Diavolo."

The musical entertainment given by M. Auguste van Biene and Mr Percy Blandford, though not pretending to classic rank, was made pleasing by some favourite selections admirably performed. Only a moderate share of the work fell to the concert-givers; M. van Biene playing a fantasia on *La Sonnambula*, together with a Hungarian air (varied), Mr Blandford singing Blumenthal's "My Queen," followed by Watson's "Hidden Casket." In these both artists earned flattering marks of appreciation. They were supported by a number of their colleagues, at the head of whom stood Mrs Osgood and Miss de Fonblanche. The engaging American soprano, who was in very good voice, sang in her best style with a result easy to imagine. Dudley Buck's "Ave Maria" and Lady Lindsay's "Love at the gate" were given by her with a refinement of style

and power of expression commanding admiring notice. So with Miss de Fonblanche, whose charming talent, distinguished by as much grace as skill, appeared to advantage in songs by Klengel and Rubinstein, but, above all, in Blumenthal's "Old, old Story," which could not have been given with more intelligence and *finesse*. The concert-givers were further assisted by Mdm Viard-Louis, Miss Leipold, Mdlle Vaillant, Mr Leipold, Mr Barton McGuckin, and Signor Brocolini.—D. T.

MISS HOPEKIRK.—A concert given in the hall of the Royal Academy of Music on Friday se'nnight, though attracting little attention and but a small audience, served to introduce a lady pianist who bids fair for high rank. Miss Helen Hopekirk has recently, we believe, finished a course of study at Leipzig Conservatory, which enjoys the reputation of skilful teaching; but no educational means, apart from great natural ability, could have given the young lady such qualifications as it is obvious she possesses. Her playing is distinguished by much intelligence and taste; she has great command of the keyboard and a touch of exquisite sensitiveness. These essentials of a good pianist were abundantly manifested in Beethoven's Pianoforte Trio (E flat) and in a series of pieces of various epochs and in various styles, ranging from Bach to Scherzenka. Miss Hopekirk seemed quite at home with all the masters, and unequivocally established herself as an artist worthy of attention. No doubt she will continue to study and persevere, seeing that a good position is within her reach. The concert giver was assisted by Miss Kate Ockleston, also a pianist of ability, by Mr Otto Manns (violin), and Mr Reed (violoncello), the vocalist being Mlle Hohenchild.—D. T.

THE concert of Miss Annie Stocken, at Langham Hall, on Tuesday evening, June 17, was well attended. Miss Stocken played, with Mlle Gabrielle Vaillant, Beethoven's "Kreutzer" Sonata; the same composer's Variations in C minor, as solo; Chopin's Polonaise in C, for piano and violoncello, with Signor Pezze; some waltzes by Miss Carmichael, as duets, with the composer; and Mozart's Trio in E major, for piano, violin, and violoncello, with the violinist and Violoncellist already named. Signor Ferranti sang an "Ave Maria" by Lazzi, and Sullivan's "Distant Shore." The whole concert passed off most agreeably.

A CONCERT was given at the Vestry Hall, Chelsea, on Thursday evening, the 26th ult., by Miss Dunbar Perkins, assisted by Misses Elene Webster and Ellen Marchant, Signor Giulio, and Mr Frank Thomas, the instrumental performers being Miss Nellie Chaplin, Messrs G. Gear and C. Trew (pianoforte), Miss Kate Chaplin, pupil of Miss Perkins (violin), and Mr H. C. Gough (violoncello). Miss Perkins, "gold medalist" at the London Academy of Music, played Wieniawski's "Légende" so effectively as to obtain and deserve a hearty re-call. In the second part her not less meritorious execution of the *andante* and *rondo* from De Beriot's 7th Concerto won an "encore." Miss Perkins replying, however, with a gavotte by Ferdinand Ries, which afforded no less general satisfaction. Several other pieces of interest, vocal and instrumental, were included in the programme, and the *bénéficiaire* may be congratulated upon the success of her first concert. Mr George Gear was the conductor.

F. A. J.

THE London Conservatoire of Music gave a concert on Tuesday evening, July 1, in Steinway Hall, under the direction of Mr Cottell. The singers were Mdlle Emelie Petrelli, Misses Eugenie Kemble, and Marian Burton, Mdmme Frith, Messrs Frederic Wood, H. Rickard, Walter Clifford, and Edwyn Frith. The violinist was M. Leon Castali, the violoncellist, Mons. B. Albert, and the pianists were Mdm Stein, Misses Lucy Stafford, and Julia Muschamp, Mr Charles Davison, and Signor Tito Mattei. It is impossible to give details of every thing played and sung. Suffice it that the singers and players exerted themselves *con amore*, and reaped a harvest of "calls" and encores. Among the prominent successes were Miss Burton in Blumenthal's song, "The Old, old Story," and Henry Smart's "The Lady of the Lea"; Mr Edwyn Frith in Formes' "In sheltered vale"; Miss Kemble in Randegger's "Only for one"; Mdlle Edwyn Frith in "Jeannette and Jeannot"; Mdlle Petrelli in "O mio Fernando" and Braga's "La Serenata" (violin obbligato, M. Castali); Mr and Mdmme Frith in Hatton's duet, "We meet again;" and Signor Tito Mattei, who won a double encore for his two new pianoforte solos, "Espoir" and "Fête Champêtre." The accompanists were Mr Walter J. Markley and Mr L. nsdown Cottell.

LONDON ACADEMY OF MUSIC.—An orchestral concert took place in St James's Hall on Wednesday afternoon, June 25, the vocalists and instrumentalists being students of the London Academy of Music, under the direction of Dr Wyld. The list of works, representing several of the standard composers, was well selected, and the performance, as a whole, above the average. The concert opened

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with the first movement of Chopin's Concerto in E minor, in which Miss Kate Griffiths displayed much talent. The "Pro peccatis," from Rossini's *Stabat Mater*, sung by Mr Hailes, was followed by the *andante* and *rondo* from one of De Beriot's violin concertos executed by Miss Dunbar Perkins, a young lady of considerable ability. Miss Rose Lee, who has a powerful contralto voice, sang "Che mai dell'Erebo" (with chorus), from Gluck's *Orfeo* (*harp obligato*, Mr T. H. Wright). The performance of two movements from Ferdinand Hiller's F sharp minor pianoforte concerto showed how conscientiously Miss Holman has been studying. *Medea in Corinth*, a new dramatic *scena* by Mr George Gear, attracted and deserved more than passing notice. The moment chosen is where Medea, finding that Jason has repudiated her love for that of another, is bent upon vengeance; and the *scena* is intended to portray her conflicting emotions in the circumstances. Miss Eléne Webster gave full expression to the music, and her performance enjoyed the advantage of being under the immediate direction of the composer himself, who, being also compiler of the words, was the fittest interpreter of his own intentions, and figured as a modern Eurypides on the occasion. The *aria*, "O mio Fernando," followed, in which Miss Marchant's voice told well. Miss Nellie Chaplin played with much effect the first movement of Schumann's Pianoforte Concerto. Misses Brooks and Cecilia Fuller also merit praise for their singing, and Miss Webster again distinguished herself in "Ocean, thou mighty monster." A violin solo by Ernst brought forward Master Pearsall, who, though very young, exhibits remarkable promise. Misses Greenop, E. Holland, Louis, and Okey also gave pianoforte solos, Mr H. Gough contributing a new and pleasing Romance for violoncello, composed by Mr C. Trew. Weber's quartet, with chorus, "Hail, ye heroes," in which Misses C. Fuller and Amy Dicksee, Messrs Ridge and Hailes took the leading parts, brought the concert to an end. The entire performance spoke well for the excellent training received at the London Academy, under its energetic promoter and director.

A.R.S.

HIGHGATE CONCERTS.—The last of these enjoyable concerts took place at Northfield Hall on Wednesday evening, June 25. The programme included a string quartet by Mendelssohn (E flat), a string quartet by Beethoven, and the Kreutzer sonata, for piano and violin, admirably rendered by Mr J. B. Zerbini and Herr Ludwig. Herr Daubert won an encore for his artistic execution of two solos for the violoncello, to which he responded with a Musette by Offenbach. The vocal pieces sustained by Miss Ada Lincoln and Mr Faulkner Leigh were well received. We may congratulate Mr Faulkner Leigh upon the way in which these concerts have been carried out, and have no doubt they will become an institution in Highgate.

THE ORCHESTRAL PIANOFORTE.—Mr Augustus L. Tamplin gave a performance on Friday week at St George's (Minor) Hall on this novel and ingenious combination of piano and harmonium on the same manual. Although, owing to the damp weather, it was considerably out of tune, enough was heard to show that the instrument is capable of new and striking effects. The construction is both simple and efficient. Messrs H. A. Ivory & Co., of Wood Green and Holborn Viaduct, are sole makers for Mr Robinson, the patentee.

MISS JANET KING (daughter of Mr Donald King, the well-known tenor) gave an evening concert at the Town Hall, Kilburn, on Wednesday week. The various members of Mr King's family show that they inherit much of his talent. Miss King was ably assisted by Mdme Thaddeus Wells, Miss Blackwell, Mdme Poole, Messrs Bernard Lane, D'Arcy Ferris, Stanley Smith, and Conrad King, vocalists. Miss Cecily Brousil displayed great taste and artistic skill in two violin solos (encored), and Miss Evans and Mr Adolph von Holst were very successful as pianoforte soloists. Mdme Poole, Mdme Thaddeus Wells, and Miss King were called upon to repeat their songs, and Miss Blackwell (pupil of Mdme Sainton-Dolby) sang "Three Fishers" (Balfe), and "The way thro' the wood" (Mdme Dolby), the latter receiving a well-merited encore. Miss Blackwell possesses a voice of considerable compass, and much promise in the bargain. The other singers met with a no less favourable reception, and altogether the concert was a success.

MADAME MARIE BELVAL, whose progress has been watched with interest, gave a concert on Monday evening, June 16, in Langham Hall, assisted by Misses Kate Hardy, Annie Sinclair, Eléne Webster, Messrs Gerard Coventry, Miles, Leigh, Arthur Thomas, &c., vocalists; Miss Florence Smart, Mr Henry Parker, Mr Wilhelm Ganz, pianists; and Mdme Thérèse Liebe, violinist. The concert passed off with *éclat*, the audience, in an appreciative mood, exhibiting a desire to hear almost every piece twice instead of once. Mdme Belval showed her talent notably in the concerted music, which comprised Mr S. Reay's part-song, "The dawn of day," Signor Pinsuti's quartet, "I canta storie," the same composer's "In the hour of softén'd

splendour," and Martini's "Via di si di qua." Mdme Belval's solos were the canzonet from Meyerbeer's *Dinorah*, "Fanciulle che il core," with horns; and the ripe and mellow but never-fading "Cherry ripe," both of which she was called upon to repeat. Messrs Ganz, Parker, Morton, Vaschetti, and Pinsuti were conductors.

SOCIETY FOR THE FINE ARTS.—The third conversazione with music was held on Thursday evening, June 19, at the Galleries of the Society of British Artists, when a performance was given by members of the Musical Artists' Society, under the direction of Mr Alfred Gilbert. The programme was as follows:—

Duet, "The moon shines bright" (C. Gardner)—Miss Hallawell and Mr Jarratt; Hymn, "At morn, at noon" (Duncan Hume)—Miss Robinson; Romance (Charles Trew)—violin, Mr Theodore Pearsall; Song, "I am thine, thou art mine" (C. E. Stephen)—Mr W. H. Cummings; New Song, "The day is done" (George Gear)—Miss Damian: Trio, for pianoforte, violin, and violoncello (G. W. Hammond)—Messrs Hammond, H. Holmes, and Pezze; Trio, "Good morrow" (Gertrude Hine)—Misses Alma Yorke, L. Browne, and Amy Gill; Prelude and Fugue, and Caprice, for pianoforte (C. J. Read and S. Kemp)—Mr Stephen Kemp; Romance, "Out in the waters," (W. H. Cummings)—Mr W. H. Cummings; Song, "Singing in the rain" (E. M. Lawrence)—Miss Mary Davies; Glee, "Say not, the struggle nought availeth" (Olivera Prescott)—Misses Robinson and Butler, Messrs Dunn and Jarratt.

The entire programme was well received, but among those pieces which met with special favour may be mentioned Mr G. W. Hammond's gracefully written trio, excellently played by the performers named above; Mr George's Gear's song, "The day is done," noticed when first sung by Mdme Patey as thoroughly expressing the sentiment of Longfellow's words; the melodious romance of Mr W. H. Cummings, "Out in the Waters," by W. H. Cummings; and Miss E. M. Lawrence's graceful ballad, "Singing in the rain," allotted to Miss Mary Davies. The fourth and last *soirée* is announced for Thursday, July 10.—F.

At the second concert of the Gluck Society on Monday evening, in the new concert room of the Royal Academy of Music, the works selected were Purcell's Ode, "The Yorkshire Feast Song," with scenes from the fourth act of Lully's *Roland* and Gluck's *Orpheus*. The principal singers were Misses Phillips, Anna Williams, Alice Brooks, Marion Hughes, Sophia Smith, Messrs D'Arcy Ferris, A. H. Orme, and T. Marzials. Mr Malcolm Lawson conducted. The performance was highly interesting.

HERR CARL HAUSE gave an evening concert at Langham Hall on Thursday, June 26th, assisted by Miss Maud Irving, Fraulein Levinsohn, Herren Carl Stepan, Otto Booth, Schneider, and Schubert. The concert opened with Beethoven's Trio in B flat, Op. 97, played by Herren Hause (pianoforte), Otto Booth (violin), and Schubert (violoncello). The other instrumental pieces were—Solo Violin, "Reverie," (Otto Booth); Solo Pianoforte (Herr Hause); String Quartet, "Emperor" (Haydn); and Solo Violoncello, *Intermezzo*, (Herr Schubert)—encored. The vocal pieces were "Der Wanderer" (Schubert), sung by Herr Carl Stephan; "A Shadow," by Miss Maud Irving; and several German *Lieder*, together with a new ballad by Miss Levinsohn, composed by Miss Zellner, who accompanied it. Herr Schubert conducted. The concert was highly successful.

The Kilburn Musical Association gave a most successful concert at the Town Hall on Tuesday evening the 1st inst., under the able conductorship of Mr Adolph Gollmick and Mr Alfred Redhead. Although quite recently formed, this association seems qualified to rehearse the more important works of the great masters, the individual members having been severely tested, both as regards voice and reading powers, before being admitted. Beginning on Tuesday evening with a very creditable performance of Mendelssohn's *Christus*, followed by Mr Connery in Bordère's sacred song, "David singing before Saul" (encored), the first part concluded with Gounod's Mass in C. In *Christus* the chorus, "Daughters of Sion," was sung with much effect, and was re-demanded, as was also the "Domine, salvam fac reginam" from Gounod's Mass for male voices. "O Salutaris" was also rendered with great expression, and deserved similar recognition. In the second part Mr Gollmick proved his ability as a composer in the quintet and chorus, "O, hapless day," and in the graceful part-song, "A Shadow," both of which were given with much effect by the choir, as were also Pinsuti's trio for ladies' voices, "Le Spagnole," and Schumann's part-song, "Gipsy Life." Miss Hütte, in Henschel's "Lullaby" and Marzials' "Twickenham Ferry," was deservedly re-called; and, in response to a re-demand for "The Message," Mr Bernard Lane gratified his audience with an effective rendering of "Once again." Mr Arthur Thomas created a sensation in Rossini's "La Danza" (encored). Mons. B. Albert played two of his own compositions on the violoncello, creditable to him both as composer and

performer. No part of the programme was more enjoyable than the duet singing of the Misses Allitson; and, finally, special reference must be made to Miss Gollmick's clever accompanying.

MISS BEATA FRANCIS's concert was given in the concert room of the Royal Academy of Music on Tuesday evening, July 1st. Miss Francis, supported by Miss Hope Glenn and Mr Henry Guy, began the concert with Henry Leslie's trio, "Love," afterwards giving Randegger's graceful cradle song, "Peacefully slumber" (violincello obbligato, M. Albert), which the audience would willingly have listened to again. Later on she sang, with Signor Vergara, the duet, "Tutte le feste" (*Rigoletto*), "O Luce di quest' anima" (*Linda di Chamounix*), and Mr T. Marzials' "Twickenham Ferry," which she was called upon to repeat. Among other noticeable features of the programme, a duet for two pianofortes, the composition of Mr Oscar Beringer (*Andante* and *Presto*), played by the author and Miss Randegger, was a marked success, the performers being loudly applauded and re-called. Another was the *scena*, "O, holy man," from Mr Gadsbys cantata, *The Lord of the Isles*, well sung by Mr James Sauvage. Signors Randegger and Li Calsi accompanied the vocal music.

Mدام SAINTON-DOLBY's concert, on Tuesday, the 24th ult., given by permission of the Duke of Devonshire at his mansion in Piccadilly, was numerously attended, and met with the success which the cause well merited. Mdme Dolby had availed herself of the gratuitous services of Mdmes Edith Wynne, Mary Cummings, Morelle, Damian, Adela Vernon, and Wells, Messrs Barton McGuckin, Faulkner, Leigh, and Thorndike, who contributed the vocal pieces. Mdme S. Dolby accompanied Miss Damian in her own song, "Toujours fidèle," which was warmly applauded. A word of commendation is due to Mr McGuckin for his rendering of "Spirto gentil" and to the quartet from *Rigoletto*, in which Mdme Edith Wynne, Miss Damian, and Mr Thorndike were his associates. The instrumental music, the feature of which was Beethoven's "Kreutzer" sonata, performed by Miss Lillie Albrecht and M. Sainton, was unanimously appreciated. M. Sainton's masterly style and execution were advantageously exhibited in this great work, and the clever young pianist was a worthy partner. In Hensel's well-known étude, "Si oiseau j'étais," and an idyll, "La Ruche," by Pfeiffer, Miss Albrecht was no less happy. M. Sainton gave also an *Andante* and *Scherzo (capriccioso)*, by F. David, in his best style—which is saying quite enough. M. de Poorten, in violincello solos by Chopin and Schubert, displayed much talent, and Mr Lazarus, on the clarinet, gave Beethoven's "Adelaide" to perfection. Miss Cowen "recited" two poems to the entire satisfaction of the audience, Mr Lindsay Slope and Mr Leipold being (both *au fait*) the accompanists. The Archbishop of York addressed the audience, explaining the object for which the concert was held, and interested his hearers by the account of the great good Miss Leigh's noble and disinterested conduct in founding a "Home for Young English Women and Children in Paris" had already achieved. His Grace concluded by voting thanks to the Duke of Devonshire, to Mdme Sainton Dolby, and the artists who had assisted her.—F. D. [If the Duke had put his noble hands in his noble pockets, he could have dispensed with the services of Mdme Sainton and her comrades, and supplied the "needful" for the charity on his own account. Why professors of music should invariably be called upon for gratuitous aid in such circumstances it is difficult to imagine. Time, to them, is money; and that "quarter of an hour before breakfast" would be of small use in the circumstances.—*D. B.*]

ON Friday, the 4th inst., Miss Charlotte May gave a vocal and instrumental concert at the Hampstead Vestry Hall, which was well filled. The first piece in the programme (into details of which we have not space to enter) was one of Mendelssohn's trios for piano, violin, and violoncello, played by Miss Charlotte May, Herr Otto Booth, and Herr Schubert. Miss Effie Youatt being absent through indisposition, Mdme Stella Corva gave the "Shadow Song," from *Dinorah*. One of the attractions of the evening was Blumenthal's setting of Eliza Cook's ballad, "The Old, Old Story," sung with true feeling by Miss Margaret Hancock (contralto), which elicited genuine applause from the audience. "The Minstrel Boy," by the same lady, met with no less marked success. M. Isidore de Lara gave "Rataplan," his own composition, with true spirit. In the second part Miss Agnes Larkcom (soprano) sang "Within a mile of Edinboro' Town." Not the least interesting item in the programme was Beethoven's "Waldstein" Sonata, played in artistic style by Miss Charlotte May. Among other attractions were a violin solo by Herr Otto Booth, the aria, "Casta Diva," from *Norma*, by Miss Agnes Larkcom, and a violoncello solo, "Andante," by Goltermann, performed by Herr Schubert (encored). The concert terminated with one of Mozart's sonatas, played on two "Broadwood" grands, by Miss Charlotte May and Herr Hause. Herr Schubert conducted.

HERR FRANCESCO BERGER and Mدام BERGER-LASCELLES' "Pupils' Concert" took place at their residence, York Street, on Friday, July 4th. There was a large audience. The programme included compositions by the old masters, comprising trios for piano, violin, and violoncello, by Hummel, Fesca, &c., solos for the pianoforte and concerted pieces by Chopin, Schumann, Raff, &c. Among the vocal pieces one of the most successful was Mr Francesco Berger's new *romanza*, "Ah! se tu fossi meco," sung by Mrs R. K. Causton, an accomplished amateur. Vocal culture of a promising kind was also exhibited by Misses Roxburgh and Chambers, the last named giving "Deh per questo" (*La Clemenza di Tito*) with excellent taste. Mdme Berger-Lascelles, whose retirement from the public arena is still regretted, joined her pupil, Mrs R. K. Causton, in the duet, "Ah! figlia incauta" (*Maria Padilla*), and the same lady, with Miss E. Chambers, in the trio, "Vorrei parlar," from *Balfe's Falstaff*. The other singers were Misses Roxburgh, Wilson, Alice Causton, and Luisa de Bertodano; the instrumentalists—Misses L. Locock, Laura Forster, Evans, May Read, Edith Harris, Boyce, Burkinyoung, and Catherine Plucknett, pianists; Messrs Ludwig and Daubert, violin and violoncello.

MISS MARY LOUISA KINCAID, a very young pianist, gave a concert at Langham Hall on Monday evening, July 7th, assisted by Mdlle Emelie Petrelli, Misses Reed, Kemble, Monta, Clyfford, Messrs Stepan, Benner, Manning, &c., vocalists; Mdme Giovanne, Misses Stafford, Grove, and Wells, pianists. Miss Esta Bottoni added to the attractions of the programme by reciting a scene from *Macbeth* (Act I., Scene 5). Miss Kincaid showed excellent training in her performance of compositions by Mendelssohn, Sydney Smith, &c., together with a characteristic "Gipsy Dance" by Mr Lansdown Cottell, which she was called upon to repeat. Mr Lansdown Cottell conducted. The concert was in all instances satisfactory.

An extra performance was given at St James's Hall on Monday, July 7, by Mr Henry Leslie's choir, the ordinary season having terminated some time ago. The numerous and distinguished audience included the Prince and Princess of Wales, at whose "special desire" the concert was announced to be given. The programme, although without novel features of importance, was interesting and varied, containing, besides specimens of old and modern English part-writing, Bach's motet for double choir, "The Spirit also helpeth us." Mr Joseph Maas and the Misses Robertson were the vocalists, and Mr Charles Hallé gave an admirable rendering of Schubert's Impromptu in B flat, Op. 142, No. 3, with some minor pieces. At the same concert Herr Sam Franko, a young German violinist and pupil of Herr Joachim, made his *début* and produced a very favourable impression, his most important contribution being Corelli's "Tema con variazioni," surnamed "La Folia."

MR JOHN FARMER, the musical professor at Harrow School, gave a concert at St James's Hall on Saturday afternoon, at which his oratorio, *Christ and His Soldiers*, was performed by full band and a choir 350 voices, the solo parts being taken by Misses José Sherrington and Annie Butterworth, Messrs Arthur Hooper and Thurley Beale. The work is avowedly written for children, and its musical structure is of the simplest. The tuneful character of the vocal pieces is adapted to appeal to the taste of young persons, and Mr Farmer's audience seemed to appreciate his effort. The "Pageant Music," composed for the opening of the Art Museum at Nottingham, was also performed.

THE "pianoforte recital" of Mdme Kate Roberts (Mrs Frances Ralph) took place on Tuesday morning, July 1, at the residence of the Marquis and Marchioness of Londonderry, Park Lane. The programme contained Beethoven's Sonata for pianoforte and violin ("Kreutzer"), Op. 47 (Mdme Kate Roberts and Mr Francis Ralph); Mendelssohn's Prelude and Fugue in E minor, Op. 35; Chopin's Nocturne in F sharp minor, Op. 48, and F sharp major, Op. 15; Beethoven's Sonata, for pianoforte alone ("Waldstein"), Op. 53; Bach's Prelude and Fugue in B flat (on the name of Bach), with Schumann's Arabesque (Mdme Kate Roberts); and Brahms' Quartet for pianoforte, violin, viola, and violoncello, in G minor, Op. 25 (Mdme Kate Roberts, Messrs Francis Ralph, Ellis Roberts, and Charles Ould). The attendance was large and select.

THE matinée musicale of Miss Edwards, always looked forward to with pleasure, was given on Friday, July 4, at Eaton Place, the residence of Mr and Mrs Cornwallis West. Miss Edwards appeared in the twofold capacity of vocalist and pianist. Besides singing "Dove sono" (*Figaro*), Braga's "Serenata" (clarionet, Mr Lazarus), and Millard's "Waiting," she took part with Miss Helen D'Alton in Campana's duet, "Ti ricordi;" with Miss Fairman, Messrs Faulkner Leigh, and Frederick Penna in Costa's "Ecco quel fiero istante;" and with Miss Fairman, Messrs Penna and Bernard Lane in her own graceful quartet, "Oh! harmony, loved harmony." Chopin's *Impromptu*, in C sharp minor, and Tito Mattei's "Quatrième grande

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Valse," displayed to no less advantage her talent as a pianist. The audience, thoroughly satisfied and pleased, were liberal in their applause. Among other noticeable features of the programme were A. Sullivan's canzonet, "The Lost Chord" (Miss Alice Fairman), two Italian airs by Signor Denza (sung by the composer), "Dormi pur," and "Savourneen Deelish," (Messrs Faulkner Leigh and Frederick Penna). The concert began with a trio for pianoforte, violin and violoncello, well played by MM. Lehmkayr, Erba, and Albert. It was in all respects an agreeable entertainment.

BLACKPOOL.—Mdme Alice Barth has been singing at the "Winter Garden Concerts" with genuine success. In Baile's very popular ballad, "Killarney," she is invariably honoured by an "encore."



HER MAJESTY'S THEATRE.

The first appearance of Mdme Marie Roze, since her prolonged tour in the United States, would have been on any account acceptable, but on the present occasion was doubly so, as bringing with it *Il Flauto Magico*, an opera which, although allied to a fantastic and not easily comprehensible libretto, is fast approaching its centenary. The fact is that Mozart composed music for the greater part wholly different from what Schikaneder, the reputed author of the book, had expected; and on the 28th of September, 1791, the audience of the Theater an der Wien were edified by a work the like of which had never been heard till then within its precincts. Mozart himself conducted the performance, and, while saving the straitened manager from ruin, made that worthy's name, in spite of himself, immortal. Mdme Roze gives a very gentle, but not for that less agreeable, portraiture of Pamina, the sorely tried daughter of the "Queen of Night," singing the music allotted to her with real intelligence. She was equally happy on Friday in the duet with Papageno, "La dove prende," and the soloquy, "Ah lo sò più non m'avanza," the former of which, her associate being Signor del Puente, obtained an "encore," while the latter, rendered with true and unforced expression, fully deserved the applause it elicited. With what ease and dramatic force Mlme Etelka Gerster delivers the two grand airs allotted to Astryfiamante, "Queen of Night," was sufficiently attested and acknowledged during the summer of last year. What was said then might be repeated now, *verbatim*, both with regard to the efforts of the singer and the appreciation of her hearers. That the part was written for an exceptional voice need no more be insisted on than that the popular Hungarian is gifted with just such a voice as is essential. Both airs were encored, and the final movements, wherein occur the high *staccato* passages constituting their special individuality, were repeated. "Gli angui d'inferno," second and most trying of the two, which, unlike its precursor, is "bravura" from end to end, was at the same time the most admirably executed. The remaining characters were in more or less competent hands. Signor Frapolli, a Tamino careful and intelligent throughout, gave the melodious air, "Ah cara immagine," the address to Pamina's portrait, with excellent taste; Herr Behrens was a grave Sarastro, after the known Teutonic model; Signor del Puente made a lively Papageno (gaining an encore for "Colomba o tortorella," the *arietta* with accompaniment of bells), Signor Rinaldini as lively a Monostatos, and Mdme Sinico, the original when *Il Flauto*, 14 years ago, was revived at Her Majesty's Theatre, the liveliest of Papagenas. On that same occasion, it may be remembered, not less an artist than Mdme Trebelli did not think it beneath her dignity to play one of the three attendants on the "Queen of Night," in order to enhance the attraction of Mozart's opera, a condescension to which she again acquiesces. This, bearing in mind the high position deservedly occupied by the accomplished Belgian artist, is in the true spirit of the Comédie Française. In adding that Sir Michael Costa conducted, we have said enough to persuade our musical readers that nothing was wanting to choral and orchestral completeness. The beautiful music of Mozart, in fact, as melodious as it is harmonious from the overture to the last *finale*, delighted all hearers, as is its wont.

At the morning performance on Saturday the opera was *Aida*, a new baritone, Signor Pantaleoni, replacing Signor Gallassi in the part of Amonasro, and winning general approval by his fine voice and intelligent acting. In the evening *Il Trovatore* was repeated, with Mdme Tremelli (*vice* Mdme Trebelli) as Azucena, and Mdme Marie Roze as Leonora. In each instance the distribution of the other characters was as before. The opera on Monday night was *La Traviata*, with Mdme Gerster, whose last year's success as the "Lady of the Camellias" was repeated and confirmed.

The Italian version of *Mignon*, which, *Hamlet* notwithstanding, many regard, and not without fair cause, as the dramatic chef-

d'œuvre of Ambroise Thomas, was revived on Tuesday evening for Mdme Christine Nilsson, who first made it known to the London public as far back as 1870, when the company of Her Majesty's Theatre were located at Drury Lane. In 1873, after Mdme Nilsson's return from the United States, it was again heard at Drury Lane; the year following it was produced by the late Mr Frederick Gye at Covent Garden, with Mdme (then Mdle) Albani in the leading character; and once more, for Mdme Nilsson, in 1875, at the first mentioned theatre. Since then, although *Mignon* has always been looked upon as one of the most finished assumptions of the eminent Swedish vocalist, the opera has, for reasons unknown to the outside world, been laid aside. The 17th work of its kind for which art is indebted to the ready and industrious pen of Ambroise Thomas, *Mignon* was originally brought out in November, 1866, at the Opéra-Comique, where, with Mdle Galli Maré (who, nine years later, "created" Carmen) as the heroine, it met with unanimous approval, and where it has since held, and in all likelihood will continue to hold, its position as one of the most attractive works in the *répertoire*. Before its introduction to this country *Mignon* had already won repute abroad, outside the limits of France; and no sooner was it made known among us than it just as speedily obtained general acceptance—thanks, doubtless, in a measure, to the artistic merits and popularity of Mdme Nilsson. That MM. Barbier and Carré, who supplied the libretto for M. Thomas, as they afterwards supplied that of *Hamlet*, drew their materials from Wilhelm Meister's *Lehrjahre*, the first part of Goethe's famous novel, is known to every reader; nor is it requisite to dwell upon the manner in which the skilful French dramatists have handled those materials, upon how much they have taken from the German poet and philosopher, or how much they have refrained from touching. Enough that the personages of most importance in the immediate conduct of the story are, with rare exceptions, included, and that the most striking situations in which *Mignon* forms the central figure, although here and there conveniently modified for operatic purposes, are preserved with more or less fidelity. True, the catastrophe of *Mignon*'s sudden death, so touchingly set forth in the novel, is altered, and instead of dying of despair, she lives for happiness and reciprocated love; but a large number of people will admit that the change, in the circumstances, is rather acceptable than the contrary. At all events, it helps the composer out of a difficulty which in his *Hamlet* he has surmounted with the aid of wholly extraneous incidents, allowing him to consult Parisian taste—even at the brink of the stream wherein Ophelia drowns herself—by the introduction of a ballet. This, it need hardly be said, in *Mignon*'s case would have been absurd, if not, indeed, impracticable. The claims to consideration due to the music furnished by M. Thomas for the version of *Mignon* which he found congenial to his way of thinking have been discussed on several occasions, and to dwell upon them again would be superfluous. That without the pretension of being a great opera—or an outcome of genius, so to say—it is tuneful, charming, picturesque, and in a large sense dramatic, from end to end, cannot justly be denied; and we are inclined to agree with those who rank it among the most thoroughly successful efforts of its author.

That the chief interest on Tuesday night centred in the *Mignon* of Mdme Nilsson, though the distribution of characters was generally efficient, will be readily understood. The accomplished artist was never in more splendid form. Her impersonation of the artless maiden who, from a child, has only been made acquainted with oppression and disdain, was in each phase poetically conceived and as poetically carried out. The slavery under her inexorable master, Giorno (Signor Franceschi), before *Mignon* is conscious that she possesses a heart; her incipient and continually growing love, amounting to idolatry, for Wilhelm, who delivers her from the detested thralldom; her jealousy of Filina, a rival at once brilliant and unscrupulous; her despair, turned into irrepressible rapture on finding that at length her ardent affection is returned as ardently by Wilhelm; and other features in the performance, were so irreproachably depicted that, under the attractive spell of so ideal a delineation, few could regret the liberty taken by the French librettists. Not less happy, not less eloquent, indeed, was Mdme Nilsson's delivery of the music, everywhere in accordance with the creation of the poet and with the endeavours of the composer, inspired by such a theme, to realize it in melody. To avoid minute details, it may be added, in a word, that her singing was throughout no less admirably characteristic than her acting. We had the veritable *Mignon* always vividly before us, and as such appreciated and applauded by a crowded and discriminating audience. Miss Clara Louise Kellogg was perfectly at home as Filina; and, perhaps, on the whole, a better representation of the character has not been witnessed on the Anglo-Italian boards. Signor Campanini gave the music of Wilhelm in his most earnest and finished manner; M. Roudil, the new baritone, without being

precisely a Faure, was a more than acceptable Lothario (Mignon's father), and Mdme Trebelli a Frederico beyond compare. The less exacting part of Laertes was entrusted to Signor Rinaldini—as in 1875, when *Mignon* was last heard at "Her Majesty's Opera" (then so denominated). The overture and orchestral accompaniments, brilliant and varied, without noise or exaggeration of so-called "colouring," were all that might have been expected under the superintendence of such a conductor as Sir Michael Costa; the chorus was, for the most part, thoroughly effective; and the *mise-en-scene* left little or nothing to desire. Into further particulars we may enter on a future occasion; enough for the present that the performance was a well-merited success—the most complete and legitimate, it may be stated without hesitation, that for some years past has attended the fortunes of Her Majesty's Theatre.—*Times*.

MUSIC IN SCOTLAND.



Interlocutor.

(See Scotch law-book.)

It will readily be understood that music in Scotland and Scotch music are very different things. Indeed, with a certain class of intense, not to say bigoted, patriots it is a standing complaint that music in Scotland, by which they mean classical and what is practically foreign music, is fast driving out the native melodies and vitiating the national taste. These complainers seem to assume that musical taste is so narrow and exclusive a thing that it must needs choose between Scotch songs and the works of the great masters, and that it is impossible to understand and appreciate both. This is surely a poor compliment to Scotch music, implying, as it does, that it is gauged by a different standard of taste, if not by a different faculty, from works which the most cultured communities are agreed in recognizing as classical. Any such assumption is contradicted by well-known facts. Time after time have musicians of the highest eminence—Italians, Germans, Frenchmen, as well as Englishmen—both as composers and as performers, borne no unwilling testimony to the beauty and the power of the music of Scotland. It is also a mistake to suppose that Scotch music has to any extent lost its power over the minds and hearts of the Scotch people. The simple truth is that in connection with music, as with other fine arts, and with more commonplace industries and customs, Scotland is feeling the influence of railways and that broad civilization of which railways are the familiar symbols. Scotchmen are not less national than they used to be, but they are less provincial, less parochial-minded in their tastes and feelings, their habits of thought and mental attitudes. This is true of many things. It is even true in some good measure of that region within which Scotchmen are most inclined to be at once conservative and superstitious—the ecclesiastical and theological world. In nearly all the relations in which the national life is called forth, Scotland's sympathies are widening and its knowledge of men and things is extending, not only, or so much, because it is a part of England, as because it is an integral part of the wide world of culture and thought.

However, it may be explained, the fact is undeniable that music is now cultivated both more widely and more thoroughly in Scotland than it was a quarter of a century ago. The change is not by any means confined to the greater towns, but it is certainly most marked there. It would be difficult to say whether Edinburgh* or Glasgow†

is entitled to the merit of the leadership in the advance which has been made and is still going on. Glasgow, as the wealthier city, has the greater command of appliances and the more frequent opportunities for gratifying the musical taste; but Edinburgh is no whit behind as regards either the means or the results of sound musical education.

One of the most striking features of our musical development is the large number of choral societies now in existence, and the amount of encouragement they receive. The Edinburgh Choral Union lately gave an excellent performance of *Elijah* in the Music Hall, and a few nights afterwards the Edinburgh University Musical Society gave its annual concert in the same place, when the chorus was composed chiefly of students and the orchestra contained a fair proportion of amateurs. There are now energetic and flourishing choral societies in all parts of Edinburgh and Glasgow, and when these combine for a special occasion they make a most creditable appearance. Presbyterian Church order is not now so entirely divorced from musical culture as it used to be. In many Presbyterian churches organs are used; and wherever there is an organ there is a trained musician who takes pride in his choir and generally devotes much time and pains to its instruction. Now that singing is so much encouraged and so generally taught in the elementary schools, an improvement may reasonably be looked for both in the quantity and in the quality of the material available for the performance of choral music.

To Mr. D. Peters, SENIOR.

(At the Fish and Volume).



DEAR MR PETERS,—Don't be angry. *Francisque* (*quid?*) MAY twaddle occasionally, but Albert Wolff is a species of orang-outang. Gustave Doré would do perhaps at the Marylebone Theatre to arrange transformation scenes for the pantomimes. Or no, this would be better:—Albert Hall doesn't fill; cut it in half with an immense canvas and get Gustave to paint a picture upon it representing—say 50,000 people, or so, as occupying back stalls, back boxes, and back gallery, all applauding. With the last named category of people he'd have plenty of scope for bringing in grand schemes of the wild gesticulations of enthusiasm. You can give him one model to sit for the lot; never mind what it is, man, woman, Albert Wolff, anything. Give him one colour, six tons let us suppose, of a mixture of ultramarine, ivory black, emerald green, vermilion, printer's ink, Thames mud, spinach, &c., &c., mixed somehow or other—at any rate to begin with. When the canvas is quite filled up, let it be turned upside down to give more life and movement, and so fixed. The hall would then look full on concert nights. What is an Elench?

Peklaw.

[*Elenchus. Beweisgrund-Trugschluss.*—Letter about S. B. just come to hand, and though the phrase "acts being an actress" is by no means to our mind, has been read with infinite satisfaction. The first perusal of "Longing" engenders a strong wish for a second. Mt. is doubtless a very gentlemanly fellow; but a man may be a good father and yet write bad symphonies, while bad nephews have made good uncles.—D. P.]

MILAN.—After the performance of his *Messa da Requiem* at the Scala for the benefit of the sufferers by the inundation of the Po and the eruption of Mount Etna, Verdi was conducted in triumph to the Albergo Milano. At midnight, the orchestra of the Scala, conducted by Signor Faccio, took station underneath the composer's windows, and serenaded him with the Overture to *Nabucco*, the Overture to *I Vespri Siciliani*, and the prelude to the concluding act of *La Traviata*.

* Ask Sir Herbert Oakeley.

† Ask Stillie of the Clyde.

A SOVEREIGN DILETTANTE AND HIS COURT IN 1568.*

(Continued from page 364.)

As may easily be imagined, there was no lack of virtuosos in so well organized a musical establishment, in which musicians were treated with such consideration. The list of these virtuosos is long and curious. Hans Fischer, Franz Flori, Gallo Rueff, Richardo, and Ottaviano di Alberti, five basses who would honourably have held their ground with any singers in the world, represented the lower part of the choir; the sopranos numbered twelve, pupils worthy of their master, Orlando. Don Carlo Livizzano, Don Alessandro Ramedello, Cornelio Giorgio, Wolffgangus, Heinrich, and Joachim were the tenors. Gaspard Piler, Fr. Talavera, Martino Guglielmo and Guillaume (Flemings), Christophero Haberstoch, and Vilbaldo took the contralto parts. Several of the above were composers as well as singers. Antonio Gosvino took contralto in the choir, but he wrote likewise motets and madrigals. Orlando esteemed him highly, and got the Prince to make him chief of the sopranos. Other masters, like Augustini Persi, attracted attention in this phalanx of talented artists. The organist was a certain Giuseppe da Lucca, a young man of great ability, who had studied at Venice under Adrien Willart. He had two deputies, Baptista Morsolino, of Cremona, and Ivo, of Vento. Each of the three took his turn for a week. The Duke kept also seven virtuosos on the viola da braccio, who played during meals. Antonio Morari performed on the soprano viola and also the harp. His brother, Battista Morari, played both the viola da braccio and the viola da gamba. Another Morari (Annibal), Cerbonio Beuccio, Matthio Beuccio, Lucio Beuccio, and Cristoforo di Cremona were perfect masters of wind instruments, and the list of instrumentalists was completed by Domenico da Venice, Francesco da Lucca, Filevo Cornazzano, Sebastien de Trevise, and Simon Gatto.

It was in church and concert-room that the Duke turned to account his artists' talents. Every morning the singers were heard at high mass, and at vespers on Saturdays and on the eve of grand festivals. On Sundays and other sacred days there was an accompaniment of wind instruments. The viola da gamba were reserved for profane music; our author says he heard them only during meals, but he knew that in the course of the day there were concerts sometimes of viola da braccio, sometimes of viola da gamba, clavichords, flutes, and cithars; sometimes, too, the voices of the singers mingled with the wind and stringed instruments. The table music was very well ordered. During the first course, amid the tumult caused by bringing in the dishes, noisy instruments, such as bagpipes, flutes, fifes, trombones, or cornets played French songs and a few light works. Antonio Morari and his companions with violas, and sometimes with other instruments, next executed ingenious motets or madrigals till the last course; then, when the fruit and confections were served, Orlando de Lassus himself and his singers executed something, which was new every day. The Duke was exceedingly fond of these trios and quartets sung by his artists; "and I can swear," adds Trojano, "that on more than one occasion he left the feast to listen to the music." By the way, Prince Wilhelm of Bavaria was himself a musician, playing the lute and other instruments, and so likewise were his sisters, Maria and Maximiliana.

Is not the picture complete? Such was the domestic musical life of German princes in the middle ages; each group had its part fixed beforehand; each instrument, so to speak, had its settled post, and each kind of music its hour; consequently we are less astonished than we might have been when we find, even in the seventeenth century, pieces entitled "Hora Decima, ou composition musicale pour jouer avec les instruments à vent vers dix heures avant midi" (*Hora Decima*, or a musical Composition to be played by Wind Instruments about 10 a.m.), by Pezelius (1669); when we come across pieces for stringed instruments by Speeren, called "Lustige Taffel-Musik" (1679), or short compositions by Druckenmullern, bearing the strange title of "Musikalisch Tafel Confect" ("Musical Preserves for the Table," 1668). Music, thus studied in a gastronomical light, is certainly not uninteresting. This well ordered musical establishment, these skilful and well trained musicians, had their day of glory. Wilhelm VI., Count Palatine of the Rhine, Duke of Bavaria and son of Duke Albrecht, who founded the establishment, espoused the young

Princess Renée of Lorraine. On this grand occasion the orchestras could not be brilliant enough, nor the composers possess sufficient genius; everywhere there resounded motets, madrigals, and dance-music; strangers came to the aid of the Ducal virtuosos. For a week it was nothing but concerts, balls, banquets, and masses with full band. But, before beginning a description of these stately rejoicings, we may beg permission to cite another work which is, so to speak, a commentary on that written by Trojano. It is a detailed programme of the nuptial rejoicings at Munich in 1568; it is in German and gives the dry, but exact particulars of each of the acts in this immense ballet; opposite the letter-press, thirteen large coloured plates cause the society of the sixteenth century, so rich, so brilliant, and so artist-like, to live again before our very eyes. The concerts, the balls, the tourneys, and the sumptuous processions all have a place in this illustrated programme, if I may so express myself, and what the letter-press does not say is explained by the brightly coloured engravings. Here, for the greater satisfaction of bibliographers, is the exact title of this curious folio work:—*Kurz' doch gegründet Beschreibung des Durchleuchtigen hochgeborenen Fürsten und Herren, Herren Wilhelmin, Pfaltzgrauen bey Rhein, Hertzogen inn Obern und Nidern Bairen, und derselben geliebten Gemahel, der Durchleuchtigsten hochgeborenen Fürstin, Freulein Renata gebornne Herzogin zu Lottringen und Bar, gehalten hochzeitlichen Ehren-Fests. Auch welcher Gestalt die darauf geladenen Potentaten und Fürsten persönlich, oder durch ire abgesandte Potschaffen erschienen. Und dann was für herzliche Ritterspil, zu Ross und Fues, mit Thurnieren, Rennen, und Stechen, neben andern vil ehrlichen Kurtzeilen mit grossen Freuden, Triumph, und Kostlichkait, in der fürstlichen Haubstat München gehalten worden sein, den zweundzwanzigsten und nachvolgende Tag Februarri, im 1568. Jar.—Gedruckt in der fürstlichen Haubstat München, bey Adam Berg.*

The folio contains sixty-seven leaves and fifteen plates, besides the title representing the two shields of Lorraine and Bavaria affronte and supporting the Ducal crown. The title plates are coloured. Never were there more brilliant festivities; never were there more stately processions; they were enough to bear Duke Albrecht's glory "from pole to pole." On the 15th February the Archduke Ferdinand of Austria, coming from Innspruck, and accompanied by more than six hundred horse, made his entry into Munich. The horses were richly caparisoned, their trappings being ornamented with their masters' coat-of-arms; the horsemen were arrayed in the colours of Austria and of Lorraine; and the whole procession was accompanied by the sounds of kettle-drums and of trumpets, with banners floating in the wind, and armour glittering in the sun. The Archduke Charles of Austria, with a no less numerous retinue, came on the 17th. On the 18th it was the Grand Master of Prussia (Teutonic Order), as ambassador of his Majesty the Emperor Maximilian; he was followed by the principal knights of St James of Spain, clad in red; the principal knights of Rhodes, who at that epoch had taken refuge in Malta, under the invocation of St John, and bearing the Cross of the Order; and the Teutonic Masters, dressed in black edged with white, under the patronage of the Virgin. Then there came Dorothea of Denmark, followed by the handsomest ladies of the Empire; and the Duke of Wurtemberg; and the Archbishop of Salzburg, Pope's Legate; and, lastly, Christina, Queen of Sweden and Norway. It was amid the sounds of kettle-drums and trumpets, those special instruments of honour, that all these grand nobles were received and all these great ladies made their entry into Munich. In the first plate of the German description we see the long train of lords and princesses arriving on horseback, or in heavy chariots, followed by their vassals and preceded by their musicians. At length, on the 21st February, when the fair friend of old Titan set out on her morning course, as our author expresses it, the air re-echoed with the sound of horns, fifes, drums, and kettle-drums, and all, both on foot and horseback, hastened to meet the future Duchess, who had awaited the great day at a country mansion fifteen miles from Munich. She was accompanied by the Duke de Vaudemont, her brother, by Jeanne of Savoy, her sister-in-law; and by all the great personages of France and Italy; the burghers and artisans of the town, with their banners and insignia, marched along, headed by a troop of drummers and fifers, habited in red, yellow, and white, the Bavarian colours. Then six trumpeters and two kettle-drummers preceded the archers. After the persons on foot came the noble

* From the *Revue et Gazette Musicale de Paris*.

horsemen, that is to say, the Duke and his innumerable guests. They were headed by Duke Wilhelm, splendidly dressed in crimson velvet, embroidered with gold. When the Princess Renée of Lorraine entered the city there was a perfect tempest of trumpets, horns, drums, and other instruments, which played all at once for more than half-an-hour, the cannon of the town constituting the bass in this formidable concert. "But," says Marinio, our author's interlocutor, "how was it possible to procure so many trumpeters and drummers?" "There was not," condescendingly replies Fortunio, "an ambassador, a prince, a vassal of the State of Bavaria, who had not raised five or six of these instrumentalists, and the two brothers, the Dukes of Austria, alone, had collected sixty-three trumpeters and kettle-drummers." The German narrator also tells us, in his turn, that each prince brought with him his own band of musicians, and that Charles of Austria was preceded by twelve trumpeters and two horn-players under the orders of a chief trumpeter. Here is a list of the Prince's private musicians (leaf 17, back):—Chief musician (*Obrister Musicus*), Haimrot Baduwan; Trumpeters: Martin Cammerlander, Hans Cammerlander, Joseph Nicolau, Balthauer Carmazano, Peter Segalin, Christoff Riedel, Peter von Zackha, Frantzischo Vergonim, Fabian Ferdellis, Lorenz Allebey, Bernhart Zeiler, Hörpaugger Hans Wolff; Hornplayers (*Zinckhen Blaser*): Iwan Bottard, Damian Vergili. At length the Duchess entered in grand state the chapel. The Cardinal Nuncio gave out the verses in a low voice, and the Duke's chapel answered him; he then chanted the "Te Deum," which was followed by a six-part "Dominum," from the pen of Orlando Lassus, no less admirably sung than cleverly written. After the religious service there was a repast lasting two hours, during all which time the Duke of Bavaria's musicians "performed so well with their voices and on their instruments that their hearers thought themselves in Paradise." The next day Orlando had a mass played for six vocal parts and instruments. The engraving of the German account shows us the interior of the Munich Cathedral during the mass; in one corner, to the left of the choir, is perceived a group of musicians, wearing copes; the instruments are not very distinct, but a large trombone towers over all the rest.

On the 22nd February, the marriage-day, all the bells of the city pealed forth their loudest. The Duke and the Duchess proceeded in grand state to the church, which the princes, princesses, and nobles entered, one after the other, according to their rank; then, when the Cardinal had said the "Deus in Adjutorium," the singers, after giving the responses, sang a fine canticle, by Louis D'Afro, for twelve voices. When the assemblage left the edifice, the trumpets, drums, kettle-drums, and fifes struck up again. Then began the rejoicings and feasting, which Rabelais himself would not be able to describe. Before so many dishes and so many courses Homer's long enumerations are mere short lists; one gets lost amid all the roast meats, salads, cakes, fried delicacies, preserves, fruit, and other factors of the dessert. Compared with banquets like these, that in *La Juive* is a simple lunch, scarcely worthy of wretched burghers. Historians of the kitchen will find much and varied information in this long description of a banquet of five courses, where the guests could choose from 63 side-dishes and salads, 134 dishes, with peacocks, pheasants, blancmangiers of fish and game, partridges, trout with jelly, *maccaroni alla Napolitana*, capons, hares, and I know not what besides. Our author's list is very minute. There were more than sixty varieties of fruit and preserves, and I blush for the ignorance of our modern Vatels, when I see with what prodigious imagination the cooks of the Middle Ages and of the Renaissance period were gifted; there was all creation drowned in an ocean of sauce; Noah's ark in stew-pans. The musical bill of fare is no less rich, and is well calculated to command our attention. In the middle of a large hall, with a richly carved ceiling and wainscoting covered with tapestry, ran a long oblong table, loaded with viands and plate, and lighted by two rows of large flambeaus; six golden lions, placed round the hall, held torches and added to the brilliancy of the illumination. On the right of the hall was disposed a sideboard, near which stood the officials of the Ducal kitchen in the exercise of their duty; to the left was the group of musicians—a numerous and varied one. Here we are assisted by the German engraving. The organist is seated at one of the portable organs so common during the Middle Ages and down to the seventeenth century. Before him are the members of the

choir, conducted by their chief, probably Orlando de Lassus. Behind the organist are perceived two bass-viol and three viol players. On a large trunk, which is secured by strong locks, and in which the instruments had probably been brought, are laid two trumpets, three flutes, and three oboes. Scattered here and there are other musicians waiting to perform the music set down for them. During the first tumult, caused by the arrival of the Princes, the band performed a battle-piece, by master Annibal, for trombones and alto-cornets, and afterwards other eight-part compositions. Then, amid the sound of trumpets and kettle-drums, the four chamberlains and noble pages entered, carrying torches and escorting the first course. During this course, the attendants placed on the table wax groups representing the ten ages of human life, Christ and the Canaanitish woman, and Judith holding in her hand the head of Holophernes. The Duke of Bavaria's musicians performed several pieces, including a seven-part motet by Orlando de Lassus for five sharp horns and two trombones. The second course was ushered in with great solemnity by kettle-drums and trumpets, and, when it was offered to the guests, the musicians performed several six-part compositions, a very agreeable six-part madrigal on six trombones, the bass being an octave lower than an ordinary trombone. Octave trombones of this description are described with minuteness by Praetorius. They were a recent invention and of two kinds; one kind, employed in chapels, was the older, and the one mentioned in Trojano's narrative; the other was invented in 1616 by a maker named Hans Schreiber. During the third course, announced, like the preceding courses, by trumpets and kettle-drums, several varied motets were performed, one of them, for six viole da braccio, being by Cyprien de Rose. The fourth course was discussed while the musicians were executing some fine twelve-part concertos by Annibal, the Paduan, and other composers, all being performed on six viole da braccio, five trombones, a horn, and a dulcet regal. During the fifth course, a splendid piece was performed for six large viole da gamba, a fourth lower than ordinary viols, six flutes, six voices, and a harpsichord (*strumento da penna*). A flute, a harpsichord, a trombone, a lute, bagpipes, a horn (*cornoetto muto*), and a viola da gamba were employed during the sixth course. It was that clever virtuoso, Giovanni Kolmann, who played the lute solo. As usual, the trumpets and kettle-drums sounded once more, and the seventh course was brought in. All the resources, vocal and instrumental, of the establishment were now put into requisition, and a twelve-part composition, divided into three choruses, was performed. The first chorus was supported by four viole da gamba; the second by four bass flutes; and the third by a *doublaine* (bassoon or low oboe; the invention of the oboe dates from 1539), bagpipes, a fife, and horn. We cannot see this arrangement without interest, when, fifty years later, we find an absolutely similar one in Praetorius; music written for large bodies of performers was scored in 1620 the same as in 1568, and the tradition was not lost till after the second half of the seventeenth century.

(To be continued.)

YOU AND I.*

(For Music.)

<p>There is only a wide sea tossing Its foam to the starless sky; There is only a swell of canvas And the storm-wind's stormy sigh;</p> <p>There is only a sad heart beating, Like pulse of the passionate sea, And the touch of memories meeting, As once my love met me!</p> <p>They meet me and bear me— whither?</p> <p>Swifter than sea-birds fly; Where we have roamed together, Just you and I.</p> <p>Again in the old rose garden You render me sigh for sigh, And we love and we kiss—together, Just you and I.</p>	<p>There is only a pale moon gazing Through clouds that are dark and drear;</p> <p>There is only the sea's wild music To fall on my list'ning ear;</p> <p>To fall in its strains of sorrow, As it tell not in days gone by,</p> <p>When "to-day" had no darker morrow, And my lips on your own might sigh, "Only to be together!"</p> <p>Now does my sad heart cry, "Loving and loved for ever, Just you and I."</p> <p>Alas! in the old rose garden Another may hear thee sigh, And the winds and the waters whisper, Not you and I.</p>
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"RITA."

* Copyright.

[July 12, 1879.]

DEATH.

On July 6th, at his residence, 30, King Henry's Road, N.W.,
HENRY SMART, in his 67th year. Friends will please accept this
intimation.

NOTICE.

With this number of the MUSICAL WORLD Subscribers will receive
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The Musical World.

LONDON, SATURDAY, JULY 12, 1879.

Sarah Bernhardtiana.



On Change.

DR SHIPPING.—Well—I told you so.

DR QUINCE.—Well—I told you so.

DR SHIPPING.—Sarah Bernhardt!

DR QUINCE.—Sarah ———

DR SHIPPING.—Bernhardt ———

DR QUINCE.—Bernhardt ———

DR SHIPPING.—Sarah ———

DRS QUINCE AND SHIPPING (ensemble).— { Sarah Bernhardt !

[Exeunt to Keller, to drink her health.

—o—

DONA SOL (Sarah Bernhardt) QUEEN OF SPAIN.

(Extract from the "Daily Telegraph.")

"A *Ruy Blas* arranged for a modern audience according to the pattern approved by Lemaitre and Fechter might no doubt be made more attractive than an unedited *Hernani*; but take the plays as they originally stand, and we find more action, more bustle, more interest, and more variety in the loves of Doña Sol and Hernani than in the passion of the lackey for the weary Queen. It is only the most fastidious epicure who would declare that Doña Sol has but one scene in the play in which she appears. She has but one great scene—a finer one for the actress than is discovered in the whole of *Ruy Blas*—but her abiding presence influences the action of the drama, though unknown to the audience. The broken satisfaction of the midnight interview, the passionate love scene amidst the shouts and disturbance of the aroused city, the danger of Hernani in the picture scene, are very important links in the chain of action, and serve to intensify and colour the last moment, when an inexorable fate snatches the life-won prize from the very arms of a new-made bride.

"But although by the side of Doña Sol the Queen of *Ruy Blas* does not give the actress her very finest and most impassioned moments, it must not be imagined that art can express anything but satisfaction with the performance of Sarah Bernhardt. An English audience is quick to appreciate that which is the most striking in art, and is apt to neglect that which in the circumstances of the case cannot repeat precisely the same kind of pleasure. A criticism of extremes is too frequently cultivated, and there is an occasional in-

difference towards those subtle touches that make up the consistent and carefully considered personation. The characters of Doña Sol and the Queen flow in the same kind of stream; but, though represented by the same actress, how different do they appear! It would be scarcely possible to express better than does Sarah Bernhardt that pathetic languor, that mournful weariness, of the young Queen deprived of her husband's companionship, surrounded by Court etiquette and duennas, and pining like some imprisoned bird in a golden cage. The sleepiness of the movements, the dejection of the attitudes, the far-away look on the mournful face, all convey with the greatest delicacy an utter prostration of mind as well as body. We shall be told of affection here and of tricks of manner which offend that modern taste which protests against the poetical tone in every form of art. Everything that is ideal is considered affected in these days, and the unimaginative mind vents its hatred of the romantic drama on the romantic actress. A character like the Queen in *Ruy Blas* cannot be played in the same way as the heroine of one of the drames du cabaret; and when poetry has to be spoken and romance suggested, imagination and idealism must be permitted their full scope. At the first representation of *Ruy Blas* Mlle Sarah Bernhardt was placed in the unenviable position of speaking her most tender soliloquy whilst a brass band was marching down the Strand playing a popular tune—a combination of the sublime and the ridiculous sufficient to disconcert an artist less earnest and determined; but even that circumstance did not agitate the artist, though it spoiled the scene. The best instance of the value of a sympathetic voice and a pure style was given in the declaration of the Queen's love for *Ruy Blas*, who kneels to receive her gentle kiss upon his troubled brow, and remains lost in amazement as she glides through the parted curtains with promise on her face and love in her accent. Such scenes as these show the artist unrivalled in the skill of expression and unexaggerated fancy."

[All hail, Clement Scott! Hoch! Thrice Hoch! Johannisberg, on the sunny slope!—Otto Beard.]

—o—

The *Globe*, which gives a doleful account of the dressing-rooms and accommodation at the Gaiety Theatre, and speaks of the visit of the Comédie Française as *infra dig.*, states that Mlle Sarah Bernhardt persists in her resignation, and would forfeit 300,000f. if she receded from her new engagement, which includes six months in Russia and Austria.—*Paris Correspondence*, "Times."

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The manner in which the French press discuss the right of Mlle Sarah Bernhardt to leave the Comédie Française shows the esteem in which the talent of the erratic actress is really held. One critic consoles himself in anticipation for the loss of Doña Sol with this reflection:—"There will be a bad harvest; we shall have to purchase 500,000,000f. worth of corn from the United States; Sarah Bernhardt will at least bring back 2,000,000f.; this will be so much out of the fire."—*Paris Correspondence*, "Pall Mall Gazette."

—o—

SARAH BERNHARDT.

(Condensed from "Life.")

In these dramatic days, when even journals of the gravest character disdain not to concern themselves with the gossip of the stage, it would perhaps be difficult to discover a man or woman among the reading masses who has not some notion of the history of Sarah Bernhardt. Who, indeed, has not read or heard that this inconveniently famous lady is of Dutch-Jewish origin; that she went to school at the convent of Grandchamp at Versailles; that she entered the Paris Conservatoire, where she studied under Provost and Sampson, obtaining the first prize for tragedy; made her appearance in consequence at the Théâtre-Français, without, however, achieving success, and passed subsequently to other theatres, where she played amid more or less applause until she seized the great opportunity which seldom fails to come to those who covet distinction. Such is an outline of the history of this famous actress until she played the

part of Queen in *Ruy Blas* at the Odéon seven years ago, upon which she was engaged to appear at the house of Molière. * * * * * It is also well known that Sarah Bernhardt has written a comedy and a book relating her experiences in mid-air; that she contributes to the Paris journals; and that she has devoted much of her leisure to the cultivation of other arts than that of acting, with an ambition to earn for herself reputation as a painter and sculptor. These, in brief, are the personal details which, for a long time past in Paris, and more recently in London, have formed a fruitful source of gossip in artistic and fashionable circles. It has been the misfortune of Sarah Bernhardt to arouse jealousies of exceptional violence, a circumstance attributable in part, no doubt, to her great and speedy accession to public favour. * * * * * The surname of Bernard, which she had occasion to add to her name of Sarah, is not one calculated to help a French actress on the road to distinction, seeing that in France it is a humble-sounding patronymic, hardly less common than Brown or Jones on this side of the Channel. By a very simple process, Bernard became "Bernhardt," and a hyphen completed the change by which Sarah Bernhardt stood forth distinct and unmistakable from among the crowd of aspirants to dramatic fame. In spite of her predominant feeling, however, people who judge the actress by the narrow rules of conventionality are in some danger of doing her an injustice, through ignorance of her peculiar temperament or of the motives by which she is in great part actuated. The daughter of a father and mother who were aliens and wanderers in the country in which she was born, Sarah Bernhardt seems to have inherited something of the roving and intractable disposition of her parents and their race. Impetuous, yet full of apprehension; haughty, yet sensitive to public opinion; a Bohemian in spirit, yet receiving distinguished visitors at her abode with all the dignity of a duchess; weak and slender in form, yet rising to a height of force and passion in her tragic creations that is truly astounding, she is altogether a being of contradictions, best understood, perhaps, by those who know her least. Although ambitious and possessing vigorous determination, her "nervous attacks" are apt to leave her suddenly helpless and incapable of meeting her ordinary engagements. Her *Phèdre* in Racine's tragedy, of all her performances in London, not excepting the Queen in *Ruy Blas*, is incomparably the best. Speaking her lines with great beauty of articulation, and displaying singular grace of pose in the first act, her efforts reach their climax in the short second act in which she avows her shameful secret. Here, her look of terror and despair, her falling back for protection into the arms of Enone, the clutching of the eyes with both hands as though she could tear the monstrous thought from her brain, are all conceived and executed in the finest vein of imaginative art. * * * Leaving out of the question the tales relating to her eccentricities, which have become commonplaces of gossip, there is the fact that she really did unhappily attempt on one occasion to put an end to her existence. This happened ten years ago, when she was performing at the Odéon Theatre, in the character of Julia Vidal in Adolphe Belot's gloomy but powerful play, *Le Drame de la Rue de la Paix*. One night, on the conclusion of the performance, she took a powerful dose of laudanum, and, notwithstanding the speedy application of antidotes, her life remained in great danger during a whole day.

* * * * * Mdle Bernhardt's resignation, which she sent in the other day to M. Perrin, has considerably complicated matters. A *sociétaire* of the Comédie Française undertakes to act with that company for a period of twenty years, and as Sarah Bernhardt has only occupied that position since 1876, it follows that seventeen years must elapse before she will be legally free from her engagement. As to the penalties which she would have to pay if prosecuted before a civil tribunal in Paris for non-compliance with the terms of her agreement, the case of Mdme Arnould-Plessy affords a precedent. In 1845, that lady left Paris for London to get married, and refused to return to her post at the Théâtre-Français, of which she was a *sociétaire*. She was, in consequence, condemned to pay 100,000 francs damages to the theatre, to have her private property confiscated, and to lose her privileges as a *sociétaire*. This decree, however, was never enforced, as the theatre a few years afterwards was glad to commute the damages in consideration of Mad. Arnould-Plessy's returning to them in the capacity of a *pensionnaire*, or salaried member of the company. Meanwhile, that lady had enjoyed a great reputation in St Petersburg, where she amassed a large sum of money, and there is nothing to prevent Sarah Bernhardt from acting much in the same manner. If it be true, indeed, as has been alleged, that she has been offered a million of francs a year, equal to forty thousand pounds sterling, for two years, to play in America, she could of course afford to treat with comparative indifference any damages which the Comédie Française would be likely to recover from her at law. As it is, the incident exposes in

a strong light the weakness of the system upon which the Comédie Française is based. The company, which we had been taught to regard as representing the perfection of harmony and *ensemble*, has proved to be troubled to an altogether exceptional degree with internal dissensions. It is tolerably certain that the responsibility for these rests in a great measure with a management not wholly averse to the "star" system, as witness the interpolation of the second act of *Phèdre* in a lengthy programme on the first night of the company's appearance in London, in order to give English playgoers a preliminary taste of Sarah Bernhardt's quality. Again, the conservative spirit in which the parts in various pieces are allotted, and the manner of paying the *sociétaires*, who, no matter how great their public attraction, must accept a share of the receipts estimated by length of service, tends naturally to foster discontent and jealousy. On the whole, this illustrious society of players seems to suffer in no slight degree from a system which fails to recognize in a sufficient degree the force of common human motives or the varying degrees of talent and exertion among its members.

SARAH BERNHARDT'S RECEPTION.

Art Gallery—June 14th.

LIST OF THE VISITORS.

The Comte de Montebello, His Ex. Count Münter, His Ex. Count Schouvaloff, His Ex. Baron Solvyns, His Ex. Hon. John Welsh, His Ex. Count Menabrea (Marquis di Zal Dora), His Ex. Baron Henry Solvyns, His Ex. the Marquis de Casa, His Ex. Count Charles Edward Piper, His Ex. the Marquis Tséung, His Ex. Pashie Woogeno Kagenori, His Ex. Prince Mirza Malcolm Khan Nazem-oul-Moulik, His Ex. Musurus Pasha, the Rt. Hon. the Earl of Mount Edgcumbe, Mrs Col. Beresford Reed, the Lady Marie Hervey M. Le Comte Münter, the Baroness de Reuter, the Rt. Hon. W. E. Gladstone, M.P., the Rt. Hon. Sir John Huddleston, Sir F. Leighton, P.R.A., Sir George Armitage, Le Baron de Koengswater, M. Le Marquis Steny, Major Carpenter, the Hon. E. F. Penyon, Col. Vivian, Sir Francis Seymour, Bart., Mr Du Maurier, Mr and Mrs Everett Millais, Lord Sondes, M. Le Comte Menubre, M. Le Baron de Menerbi, Le Comte d'Arras, Comte Adlerberg, Sir Henry Cotterell, The Earl of Desart, M. Le Col. Ellis, Sir Rutherford and Lady Alcock, Sir William Jenner, Bart., Dr Spencer Wells, Sir W. W. Wynne, Bart., M.P., Count Kepnist and Mr Pontineff, Mr and Mrs Brassey, Mr Lionel Lawson, Mr and Mdme Balli, M. and Mdme Vaucolebil, Lord Houghton, M. Coulton, M. and Mdme Schuster, Lady Walter Campbell, Mr Charles Reade, Mr F. C. Burnand, Mr George Wood, Mr and Mrs Stilley, Mr Mitchell, Mr George Grove, Mr and Mrs Hueffer, Mr F. Clarke, Mr Robert Browning, Mr Campbell Clarke, Miss Bessie Richards, the Art Critic of the *Illustrated London News*, Mr Comyns Carr, Mr Crickshank, Mdme Provost-Ponsin, Mr and Mrs McCarthy, Mr H. Cantey, Mr and Mrs E. W. Bayley, Mr and Mdme Emanuel, Mr and Mrs Edmund Routledge, Mr C. Calthrop, Mr H. Fantin, Mr T. Collier, Mr H. Le Jeune, Mr E. B. Leighton, Mr Hawkins, Mr and Mrs Rollins, Mr S. F. Dicksee, Mr and Mrs Levy, the Misses Levy, Mr C. W. Cope, R.A., Mdme Montigny-Rémaury, Mr J. Charlton, Mr A. Adams, Mr G. S. Doo, the Art Critic of the *Times*, the Art Critic of the *Daily Telegraph*, the Art Critic of the *Academy*, the Editor of the *Court Circular*, the Editor of the *Examiner*, the Editor of the *Court Journal*, Mr Tom Taylor, the Editor of the *Sporting and Dramatic Gazette*, the Art Critic of the *Observer*, Mr Clement Scott, Mr Percy Betts, the Art Critic of the *Globe*, the Editor of the *Era*, the Editor of the *Daily Chronicle*, Mr Johnson and friends, the Editor of the *Athenæum*, the Art Critic of the *Standard*, Mr T. Chenery, the Art Critic of the *Graphic*, Mr Lyell, Mr Pigott, Professor Sidney Colven, the Art Critic of the *Queen*, Mr H. Dixon, the Editor of the *Sporting and Dramatic News*, Mr H. Arnsteal, Mr Charles Dickens, Mr R. Marshall, the Editor of the *World*, Mr C. M. Rae, Mr J. B. Pond, Mr J. W. Davison, Mr W. D. Davison, Mr Sutherland Edwards, the Art Critic of the *Morning Advertiser*, the Art Critic of the *Daily News*, Mr G. A. Sala, Mr J. Moscheles, Signor Pellegrini, M. Le Comte de Wilton, M. Chevalier, Sergeant Ballantyne, Sir William Gull, Mr Percy Fitzgerald, Mr Eyre Crowe, Mr Reginald Baliol Brett, Dr J. Charles Mulhall, Mr Thaddeus Egg, Mr Hamilton Aïdé, Mdme Christine Nilsson, M. and Mdme Mauriel, Mr and Miss Jarrett, Mdme Trebelli, Miss Emma Thursby, Mdme and Mdle Kruls, M. and Mdme Bevinghani, M. Candidus, Mr H. Howe, Mdme Ambre, M. De Beauplan, Mdle M. Lloyd of the Comédie-Française, Mdle Damain, M. Coquelin-Cadet, M. Paul, of the Comédie-Française, M. L. Bailler, of the Comédie-Française, Mdle J. Thenard, of the Comédie-Française, Mdme Dinah-Felix, of the Comédie-Française, M. Hecht, Mdme and Mdle Barretta, Mr W. Clausen, Mrs P. Blanchard, Mr Bell, Mr D. Cooper, Mdme Foley, Mr and Mrs Fred. Isaac, Mr and Mrs Vivian, the Misses Vivian, Mdle Louisa Young, Mr J. C. Horsley, Mr Edwin Canton, Mr J. C. Christie, Mr Theodore Martin, C.B., Mr L. Dickinson, Mr K. Lehman, Mr G. W. Smalley, Mr E. J. Haynes, Mr A. Aams, Mr and Mrs Rollason, the Hon. Mr and Mrs Poer Trench, Mr E. Marold, Miss C. Montaleux, Miss H. Montalba, Mr and Mrs Henry Pollock, M. H. Corkram, M. A. Bouvier, Mr and Mrs A. F. Walter, Mr

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and Mrs T. Chappell, Mr Arthur Chappell, Mr Prideaux Brune, Mr K. S. Gordon, Mr J. Moggiuso, Mdme Howard Vincent, Mr S. Burgess, Mr Clausen, Mr J. Walker, Mr Gatti, Mr L. Gatti, Mr G. H. Barrable, Mr A. Elmore, R.A., Mlle Carron, Mr Ricard, Mrs V. Gronckel, Mr Hetherington, Mr E. S. Kennedy, Mr G. D. Leslie, Mr E. H. Fahee, Mr Alfred Haye, Mr Fisher, Mr J. Knight, Mr H. A. Debille, Mr Lewis Thomas, Mr G. T. Robinger, Mr Sylvain, Mr S. Goldingham, Mr Barne, Mr J. Hodgson, Mr A. Seymour, Mr Lindo S. Meyer, Mr A. E. Corbould, Mr D. Kendall, Mr E. O. Ford, Mr H. Saville Clarke, Mr H. S. Glindoni, Mr A. H. Haig, Mr C. B. Birch, Mr S. Dillon, Mr P. R. Morris, Mr E. F. Brentwall, Mr Baird, Mrs Grant, Mr Louis Engel, Mr H. Klein, Mr J. Herbert, R.A., Mr B. Hallwell, Mr G. Bouvier, Mr G. B. Amendola, Mr J. M. Mohr, Mr J. C. Frank, Mr E. Bale, Mr Justin McCarthy, Mr and Mdme Samaux, Mr P. Macnabre, Mr Martel, M. J. Jara Almonte, Miss Kate Field, Mrs Elliot, Mr A. Hopkins, Mr C. H. Broughton, Mr A. Baccarre, Mr M. Kennedy, Mdme and Mr Creyke, Mr H. Macullan, Mr B. Knight, Mr A. W. Seale, Mr C. W. Daniel, Mr F. G. Cotman, Mr J. Pullman, Mr Filech, Mr C. B. Barber, Mr Stephens, Mr Hare, Mr Burr, Mr A. H. Burr, Mr T. M. Maclean, Mr and Mdme Brandon, Mr J. Grego, Mr S. Bruzzi, Mr Archer, R.A., Mr Holl, M.P., Mr Calderon, R.A., Mr Ludwig Hardy, Mr F. Cowen, Mr C. Johnson, Mr E. Lawson, Mr and Miss Salomon, Mr W. C. May, Mr Grey, Mr J. Lee, Mr John Welsh and friend, Mr G. Adams, Mr G. W. Dasent, Mr J. Barlord, Mr Cecil, L. Kaye, Mr H. Helmick, Mr and Mrs Philippa, Miss Burnett, Miss Ida Walter, Miss Charlton, Mdme et Mlle Lauvergnat, Mrs Vining, &c.

SARAH BERNHARDT AT THE FRENCH FÊTE.

(From "The Times.")

* * * * *

Their Royal Highnesses drove away after signing in the visitors' book "Albert Edward P." and "Alfred." The page immediately preceding these signatures bore the sign-manual of Mlle Bernhardt, the market value of which, at the *fête* in the afternoon showed, ranges from ten shillings to ten pounds. She had written :

"Je n'ai jamais tant désiré la richesse qu'aujourd'hui. Si j'étais reine je vous donnerais un beau local; n'étant qu'artiste, je vous offre mon talent.—SARAH BERNHARDT."

* * * * *

("Times.")

The arena had become in ten minutes from the opening a confused symphony in pink, white, and blue, through which flitted richly apparelled forms with waving hands, some scattering flowers, some offering sweetmeats. The Princess of Wales bought two little white kittens with blue eyes from Mdme Sarah Bernhardt. The Prince of Wales bought a portrait of Sarah Bernhardt in oil, and a sea painting, and the party lingered for a long time at the stall at which Mlle Bernhardt laboured indefatigably all the afternoon, haranguing, writing, raising the price upon her admirers, till she had taken at the end the largest earnings of any stall—£256. Her smaller photographs were soon exhausted. The fans painted by her own hand went early in the afternoon, and an American enthusiast bought a fan at a neighbouring stall and paid her a £10 note for signing it. The Princess of Wales's kittens cost Her Royal Highness £10, and the Prince of Wales threw down a handful of notes to settle his accounts as he left. "Il a été très généreux" was the verdict. The Duke of Connaught and Prince Leopold bought photographs of Mdme Sarah Bernhardt and tickets for the tombola, and the Duke of Connaught obtained one of the fans by the artist's own hand. The stall was a marvel of horticultural decoration, with exotics in all the costly vases.

("Times.")

At the second day of the French *fête*, the Albert Hall was even more crowded than on the first day. All the most famous of the *dames vendueuses* were present again, but many of them in costumes as different as possible from those they had worn before. In spite of the demands made by the rehearsals of the new piece for the 12th, most of the members of the Comédie Française were present, in addition to the English ladies who are their colleagues in this work of charity. The counters were replenished with fresh goods, and Mlle Bernhardt's portraits, sold by herself, ruled at a guinea. Her returns for the day amounted to £180.

("Daily Telegraph.")

The Duke of Edinburgh was so much gratified by his visit to the French Charity Festival at the Albert Hall on Monday that he again honoured it with his presence yesterday. The stalls in charge of the Comédie Française were besieged, and "No. 15," at which Mlle Sarah Bernhardt was the presiding genius, was, except for the more energetic, who had the strength to force a passage, and for the physically weak, who were borne thither by the crush, unapproachable. It is to be feared that the popular artist's pecuniary return for the day must have suffered much from the universal homage

which kept many would-be customers beyond her reach. As she herself observed, she "had a great many more admirers than buyers." Nevertheless, she was continuously engaged all day in taking money. Her portrait *pur et simple* found plenty of purchasers at 10s each, the price rising to 15s when her autograph was appended; whilst her works of art were eagerly competed for, and produced fabulous sums. With much vivacity of manner she appealed to an admiring public not to overwhelm her, but the ever constant flow of new visitors kept her at all events a close prisoner. The applicants for admission were so many—probably not less than 8,000 altogether—that at intervals it was found absolutely necessary to close the doors. It was not surprising, under the circumstances, that Lady Enfield and the Marchioness of Headfort, who were offering a refreshing champagne cup at a shilling the glass, were freely patronized.

'Twixt Axe and Crown.



At the King and Beard.
PUNCH.—Where's Que-Quid?

Enter Que-Quid.

QUE-QUID.—Me voici, cher confrère !

PUNCH.—About the Divine Sarah, for whose sake we've all gone wrong ?

QUE-QUID (*with solemnity*).—Je vous en ai averti d'avance.

PUNCH.—“Averti d'avance” is tautology. A young critic atat 21 —.

QUE-QUID.—Sil est jeune, “atat 21,” est de trop. Va, pour votre “tautology !” Moi, j'écris dans *le Temps*.

PUNCH.—The young critic atat 21 says that Sarah beats Rachel hollow in Ong-dromack.

QUE-QUID.—Rachel n'a jamais fait Andromaque. Elle fit Hermione.

PUNCH.—Never mind. Another young critic, atat 21, says that in *L'Entroujair* she licks Mars all to fits.

QUE-QUID.—Mars ne connaît pas *L'Etrangère*.

PUNCH.—Well—never mind. We all went wrong about the “Divine Sarah.”

QUE-QUID.—I you of it have warned in advance. J'écris dans *le Temps*.

PUNCH.—Vous écrivez dans *le Temps*, écrivisse ! Quoi donc ?

QUE-QUID.—Va ! grosse crevette que tu fais ! Va ! Tu n'est qu'un combleur de feuilles ! I am myself mocked of you all. J'écris dans *le Temps*. Irving sait plus long que Monet-Sully. I have you all trapped in a quet-a-pens. Je l'écrirai dans *le Temps*.

PUNCH.—Bother *le Temps* !

QUE-QUID.—In the beginning you have her pronounced. Hand holding, maintenant, you now to her turn the back. Sarah est vraiment divine. Ask to Hollingshead. He will make sign to Jarrett. Ask rather to Mayer, Coquelin ! I will now to Sarah. Adieu, cherissime confrère !

PUNCH.—Allez au diable !

* * * * *

PUNCH.—I fear we are all going wrong.

Wraiths of Clement Scott and Joe Knight.

WRAITHS.—All? Speak for yourself (vanish).

PUNCH.—Immer wurd nie ist ! I have thought too little of this. Why does not Irving play King Lear ?

Enter F. C. B.

F. C. B.—Because —

Exit Punch.

F. C. B.—Happy thought.—I'll go and see Sarah before I write again (*lights pipe and exit*).

Hec scire fas est omnia.

SARAH BERNHARDT.

Their Royal Highnesses the Prince and Princess of Wales have visited Mdlle Sarah Bernhardt's Art Gallery in Piccadilly, purchased the picture of “La Dormeuse,” and given commissions to Mdlle Bernhardt for a new painting and a piece of statuary.—“*Times*,” July 9.

[We understand that nearly all the contents of the Art Gallery, in painting and in sculpture, are sold. We are glad to hear it. Prince Leopold possessed himself of the lovely “Marchande de Palmes.” *Hoch !—D. B.*]

HENRY SMART.

Henry Smart, whose name will live for ever in the musical annals of this country, died on Sunday, July 6, and was buried yesterday in the Hampstead Cemetery. On this theme there is much more to write than can be done on the spur of the moment, and that we shall return to it may be looked upon as a matter of course. For the present, let us merely add, *Requiescat in pace*.

OCCASIONAL NOTE.

At a meeting held last week in the Mayor's rooms it was decided that the Leeds Festival should be held next year, and thus preserve the original triennial order. It was at one time believed that the Festival might be postponed till 1881, in consequence of the depression of trade; but the unanimous opinion of the meeting was in favour of 1880.

Mدام ALBANI, all lovers of good music and fine singing! will be pleased to know, is in perfect health, and though she does not sing at the Birmingham Festival, as had been hoped, will fulfil her engagements both at Hereford and Bristol.—*Graphic*.

ROYAL ACADEMY OF MUSIC.

There was an unwonted excitement visible last Saturday afternoon in Tenterden Street, where the students of the Academy were congregated in great numbers, each with that peculiar interest, manifest in look and manner, which is only to be kindled by the prospect of a competitive trial. The strivings and anxieties of rivals quicken the pulse of beholders, with whom victory is, by force of sympathy, somewhat shared, and to whom failures, even of friends, are not altogether unpleasant, nor distressing. The prize contended for was the Parepa-Rosa gold medal awarded for vocal merit; this year allotted to the best bass singer, according to the judicious rule of transferring it consecutively from soprano to tenor, from tenor to contralto, and from contralto to bass. If all voices were allowed to compete at the same time there would be small chance of the bass-student ever hanging the much coveted medal on his broad, manly bosom, for would not the dear girls, as a matter of course, always take it ? The presumptuous tenor may have the daring to attempt plucking the honour even from them. Among the most fortunate of mortals he is aspiring, and, whilst looking at a mere bass would be tempted to apply to himself the words of the poet Naso :—

“Pronaque cum spectent animalia catena terram,
Os homini sublimne dedit, cælumque tueri
Jussit, et erectos ad sidera tollere vultus.”

But the bass, lowly in spirit, bending in disposition, and with “heart bowed down,” would never dream of entering the lists with beauty ; conscious that the brilliant eyes of the soprano would be found in alliance with her piercing arts, or that the bloom on the cheek of the contralto mingled triumphantly with her bewitchingly rich voice. No ; feeling assured of defeat, he could never dare the trial. The judicious eyes of the authorities saw the disadvantages the lower G would be labouring under, and generously ordered the ground to be cleared of beauty, and of the presence of Mr Excelia, the high flying tenor, leaving only in the arena the heavy voiced minstrels to strive together.

The contest was held in the concert room of the Academy, the gallery of which was set apart for the scholars. The sister-students presented themselves in goodly numbers, brought thither not by idle curiosity, but by a desire to impart courage and vigour to the blessed candidates they severally favoured. He that has never felt the influence of woman's encouraging smile at such a time knows not the power it brings. It gives wings wherewith to ascend the skies, or coolness to descend the abyss—to reach the upper F, or go down to double D. This aid was afforded without demonstration, and passed from gallery to platform as silently as Cupid's shafts cleave the air. The body of the hall was occupied only by the Principal, Professor Macfarren, with his staff, and the three judges, Signor Li Calsi, Herr Henschel, and Mr Lewis Thomas. The platform was held for two hours by the ten candidates for the prize, who appeared from the doorway one at a time, on the stage, to prefer his claim. Each was attended by a youthful accompanist, a fellow student, who in every case was most attentive in leading the singer through the mazes of the *divisions*, and helping him over stumbling modulations. The two songs chosen for trial pieces were Handel's “Oh, Jove,” from *Hercules*, and Rossini's canzone, “Alle voce della gloria.” A better selection could scarcely have been made, as it not only gave the scholar most excellent exercise for the time being, but also fixed upon his mind, with all the weight of authority, the class of composition in which it is necessary he should be, as far as possible, perfect, before leaving the Academy. The importance of acquiring this ability is apt to be overlooked through the names of Handel and Rossini being so seldom seen in the fashionable programmes of the day. This fact is one to be lamented, for whatever ability the English singer used in former days to possess he got from Handel, whose music formed the English school. Rossini established the finest Italian school of vocalization that has, perhaps, ever existed. But both seem to be going out of fashion so hastily, as to lead one to fear they will at no very distant date be numbered amongst the “dear departed.” Should such, however, be the case, the musical pupil will need Handel's and Rossini's music as much as the literary scholar needs the Greek and Latin classics. The training gives capacity and power nowhere else to be found. Whatever may be the musical tastes and predilections of the directors of the Academy, let them, by all means, dwell upon the necessity that Handel and Rossini* should be studied, lest the glorious old art of singing be lost in the roar of modern vociferation.

It would be neither interesting nor edifying to follow the ten intrepid warriors through their displays. It may be said that all sang the notes fairly, and that all tried with might and main to conquer. None broke down, most of them running so close together that, in “horsey” parlance, you could have covered them with a pocket

* And Mozart?—*D. B.*

kerchief. Notwithstanding many graces and virtues there was eventually a slight tinge of monotony engendered. The same feelings possessed the listener as accompany two hours' reading of Sir Thomas Malory's *King Arthur*, in which the combatants follow so closely one the other, and are so much alike, and do the same feats of prowess, that excitement wanes amidst the uniformity of daring deeds. The judges, who never for a moment relaxed their interest, retired to consult upon their decision as soon as the tenth aspirant had finished the last roulade of Rossini's air. Apparently they had little difficulty in deciding who was the properst youth to wear the prize, for they quickly returned to the hall to announce, through their chairman, Signor Li Calsi, that they had unanimously selected No. 5, Mr George D'Egville (pupil of Signor Randegger), to be the fortunate competitor. This was received with the greatest applause by the defeated youths, as if they quite agreed in the justice of the award. Their cheers of congratulation sounded like very pleasant music, making one hope that the fiercer and more prolonged struggle of life may not entirely destroy the generosity that moved their buoyant spirits. After the kind speech of their Principal they broke out into cheers again. Indeed, this "Principal" is as much beloved as admired. Rarely has the holy tie of affection existing between parent and child been more nearly approached, than that which binds all the students of the Academy to George Alexander Macfarren.

July 7, 1879.

ROYAL ACADEMY OF MUSIC.—The competition for the Sterndale Bennett Prize of ten guineas for pianoforte playing was held last Thursday. The examiners were Messrs Charles Halle, A. Schloesser, and W. Dorrell. There were twenty-two candidates, and the prize was awarded to Margaret Gyde. A second prize of five guineas, presented by Mr W. Dorrell, was awarded to Alice Heathcote. The competition for the Heathcote Long prize of ten guineas for pianoforte playing was also held, the examiners being the same. From among 11 candidates the prize was awarded to F. W. W. Bampfylde. The competition for the Parepa-Rosa Gold Medal for singing was held on Saturday, the examiners being Messrs Henschel, Lewis Thomas, and Li Calsi (chairman). There were ten candidates, and the medal was awarded to John H. d'Egville.

PENCERDD GWFFYN.

hoped, may be continued to his widow, in accordance with the precedent furnished in the case of the late Dr Wesley, organist of Gloucester Cathedral. Owing to the blindness and other infirmities from which he had suffered, Mr Smart had of late years led a somewhat retired life, but he was much respected by a large circle of friends. The list of his compositions for the voice, the organ, and the choir, would fill many pages.

THE "JUPITER" SYMPHONY DOUBTS.

DEAR SIR,—I think we need not let the discovery of an old piano version of the "Jupiter" Symphony interfere with our ideas as to the real form of that work, as there can be no sort of doubt that it was a common practice of either composers or their publishers to string together movements from several distinct works and so make a new whole. Any of your readers who care to call upon Messrs Cocks, of New Burlington Street, and ask for Haydn's "Overture in D," will get a work so made up. Readers of the *Harmonicon* will remember that J. B. Cramer occasionally (usually?) made up his concertos in a similar manner: playing, say, two movements by Mozart and one of his own. And symphonies were not unfrequently called sonatas in their reduced form, for, before me lies a very old copy with the following title:—

"Sinfonia
redotta in una Sonata
per il
Clavicembalo
dal
Sigre • Gius • Haydn
In Spira
da Bossler Consigliario
Prezzo 36 xr. Nro. 1."

This, we know, as one of the "Salomon" Symphonies. I have an old volume of works similarly "reduced," without even the explanation that they are symphonies, but cannot just now lay my hands upon it. Faithfully yours,

W. J. WESTBROOK.

(Mus. D., Cantab.)

ROYAL ITALIAN OPERA.

There is but little to record since our last reference to the doings at this theatre. Mdlle Rosina Bloch's success as *Fides* has been confirmed by a second performance of the *Prophète*; the third representation of *Le Roi de Lahore* sufficed to prove that the grand spectacular opera of M. Massenet continues to attract public attention; and repetitions of *Semiramide* have equally tended to show that the last of Rossini's *bond fide* Italian operas, though originally produced as far back as 1823, at Venice (during the Carnival), can never fail to please when a perfect mistress of the florid Italian style of vocalization like Adelina Patti is at hand. The one annual performance of *Hamlet*, which establishes Mr Gyde's exclusive right of representing that longest and most ambitious of M. Ambroise Thomas' dramatic works, is announced for this evening, with the charming Mdlle Sophia Heilbron as Ophelia.

The last concert in Mr Gyde's Floral Hall takes place this afternoon, the leading artists of the Royal Italian Opera contributing to the programme.

MOSCOW.—When the ballet of *Syleia* was brought out at the Grand Opera, Paris, the part of one of the Gnomes in Orion's Cave was filled by a pretty and very slightly little *danseuse*, named Gillert. From Paris, Mdlle Gillert came to fulfil an engagement here. A short time since, as she was leaving the theatre, she was stabbed by a dancer, who had been paying his addresses to her, and whom she had rejected. The weapon penetrated to her heart, and killed her instantaneously.

Mad. Montigny-Rémaury, the distinguished French pianist, left for Paris on Sunday last, but returns in a short time to fulfil her engagement with Messrs Gatti, at the Covent Garden Promenade Concerts, under the direction of Mr Arthur Sullivan.

M. Candidus, the Teutonic American tenor of Her Majesty's Theatre, has left for the continent.

THE INFLUENCE OF SOCIETY UPON THE STAGE.

(From "The Theatre.")

In a short review which appeared in the *Pall Mall Gazette* of the 17th of February last, I came across the following passage :—“ In itself the vocation of the actor is as legitimate as that of the sculptor or musician ; but in England, as elsewhere, it has too often been associated with what is morally objectionable. There is nothing, for example, in English literature more opposed to what is honest and of good report than the drama of the Restoration. . . . The horror expressed for the stage by men like Jeremy Collier was not without warrant ; and at a later period the conduct of many popular actresses led some moralists to think that on the stage contamination was inevitable.” Here was the old cant about the stage cropping up again, stated in very moderate and thoroughly “ respectable” language. “ Better days have followed,” adds the writer ; nor is there reason to believe that he is one of the pharisaical denouncers of the morality of theatres. Still the sight of these familiar arguments in a contemporary journal, not hitherto suspected of any Methodistical tendency, set me thinking whether this oft-repeated complaint of the corrupting tendency of the stage is just or unjust. The conclusion to which I have come is one that has often occurred to me before, when reading some of those pious denunciations of theatres with which the mountebanks of the pulpit, from time to time favour us ; and it is that Society, especially fashionable Society, has again and again tried its utmost to corrupt the stage, but that in the worst times it has only imperfectly succeeded.

Let us go back to the earliest times of the drama. Eschylus, Sophocles, and Euripides cannot be accused of anything approaching to immorality. They did nothing to degrade, but a great deal to elevate, the moral tone of their audiences. Aristophanes was coarse, and called the public bad names ; but he did his best to rouse them by the vigour of his satire into some show of patriotism. Of Menander and the Greek writers of comedy we know little, save through their Latin imitators. Plautus and Terence wrote with considerable freedom, but the morality of their comedies was far above that of the society of their day. The testimony of St Augustine, in his “ Confessions,” goes far to prove that, even in his time, the corruption of society forced itself upon the stage, and not that of the stage on society. What he says as to the prejudicial effect of spurious emotions would apply to reading epic poems, quite as forcibly as to witnessing dramatic representations. The early Italian dramatists of the sixteenth century can be accused of nothing more culpable than a tendency to dulness ; their anxiety to avoid any imputation of immorality may be seen in the curious declarations which are often found prefixed to the plays.

We now come to the Elizabethan drama. Many detached passages could be produced from the works of Marlowe, Jonson, Beaumont and Fletcher, Webster, Marston, Ford, Massinger, and even from Shakespere, to prove that the writers were often guilty of immodesty ; but, with the exception of Ford, I do not think any of their plays could be accused of an immoral tendency. They do not teach that right is wrong, or wrong right ; they do not seek to corrupt mankind either by undermining their religious belief, or by weakening the ties of family affection, or by bringing the laws of social morality into contempt. A curious circumstance is to be noted in connection with the morality of the dramatists of that age. Those most closely connected with the theatre, either as actors or managers, seem to have been most anxious to protest against any attempt to turn the drama into a vehicle for pandering to impurity. The most indecent plays are, as a rule, those which were written by outsiders, so to speak,—by aristocratic intruders into the republic of letters. I was astonished to find that the indecent passages in the play scene of *Hamlet* are omitted in the earlier quarto (1603)—which bears every sign of being a rude acting-edition of the play—as well as in the version used by Betterton. The “ sallets,” or “ spicy,” portions of Shakespere’s dialogues were, I firmly believe, inserted to please the taste of the more fashionable portion of his audience or of his readers, and were generally omitted by the actors themselves. Neither the drama nor its surroundings in Shakespere’s time can be fairly charged with any corrupting tendency ; on the contrary, the morality inculcated on the stage was quite as high, if not higher, than that preached from the pulpit by a time-serving clergy, or practised by their devout congregations.

I come now to the comedy of the Restoration,—for the morality of which little can be said, inasmuch as its tendency, broadly speaking, either when read or acted, must be to corrupt the mind. Yet in these plays there are tributes to virtue which show that the writers would not, or dared not, set all moral laws at defiance. Surely, it is scarcely true that “ there is nothing in English literature more opposed to what is honest and of good report ” than the drama of the Restoration. Some, at least, of the poetry of that period was

far more immoral. Rochester, Carew, and others who might be mentioned, did more to pollute the minds of youth than did Wycherly and Congreve. To come to later times, and to omit all mention of those atheistical works which have deformed so many moral natures by destroying the very source of all the highest and purest emotions of humanity, is not such a book as *Ferdinand Count Fathom* more pernicious than any play ? What shall we say of the rabid blasphemies which Shelley, to the grief of all his admirers, published ; or of the scoffing libertinism of *Don Juan* ? What, to come to our own times, of those mixtures of aesthetic gibberish and flatulent infidelity, flavoured with the worst, because the most unmanly, indecency which, in the form of poetry or prose, have adorned the literature of recent years ? Surely the influence of such works as these is more opposed to “ all that is honest and of good report ” than anything that the English stage has ever produced.

But let us look at the history of this comedy of the Restoration. Who were the authors of it ? Wycherly was a man of fashion ; Congreve a fine gentleman ; Vanbrugh an aristocratic architect. Very different men these from Shakspere or Ben Jonson. Farquhar, who is improperly classed among the dramatists of the Restoration,—seeing that his first play was produced ten years after the accession of King William III., was, unlike his three predecessors, a thorough Bohemian, and had been an actor. His comedies are less witty and indecent, but more genial and humorous than theirs ; and to him belongs the honour of being the first to attempt the re-introduction of a sound moral tone into a comedy. How was the attempt received by his fashionable patrons ? They resented the liberty, and did all they could to damn his *Inconstant* because it was “ a moral play.” Jeremy Collier would have done far better to castigate the audience who came to see Wycherley and Congreve’s plays than the actors or authors of them.

The licentiousness of society, not the corrupting influence of the drama, was clearly responsible for the libertinism of these comedies. What was it which rendered such licentiousness so brazen-faced and so general ? The influence of players, of actresses, of dramatic authors, of the evil surroundings of the stage ? Nothing of the sort : the profligacy of Charles II. and of his Court was the direct result of reaction, as natural as any ordinary function of human nature, from the monstrous hypocrisy of Puritanism, with its soul-destroying persecution of all innocent mirth and wholesome amusements ; its hideous parody of piety ; its cruel persistence in attempting to deform the mind and heart of youth from a storehouse of happiness and a well-spring of benevolence into a dungeon of melancholy and a Dead-Sea of bitterness.

“ The conduct of many popular actresses at a later period ” doubtless was very reprehensible. I suppose the writer refers to the latter half of the eighteenth century. But was the conduct of the actresses, as a whole, worse than the conduct of the ladies of society ? With whom was it that they formed *liaisons*,—with the actors, or with the ornaments and leaders of society ? If the confessions of George Anne Bellamy were shameless, what shall we say of those of Constantia Phillips ? The latter lady was not in any way connected with the stage, but she will certainly bear away the palm for a “ pretty style of confession,” from her dramatic rival. Constantia, by the way, was first corrupted by the worthy son of Lord Chesterfield, the very youth to whom those beautiful compendia of morality, the celebrated Letters, were addressed. At a time when the profligacy of some of the actresses gained for the stage so unenviable a reputation, what was the state of things behind the scenes ? The most fashionable men of the day sat in rows, two or three deep, on the stage, and went in and out of the Green-room and of the dressing-rooms like tame cats. What a nuisance they must have been ! They employed the opportunities thus offered them of association with the actresses in corrupting as many as they could. Anybody who has read the curious social memoirs of the latter half of the last century will remember the scandalous state of things which existed behind the scenes. Who first put an end to this scandal ? No dignitary of the Court, no virtuous member of fashionable society, no fearless preacher ; but an actor, David Garrick ; and a great deal of difficulty he had in effecting such an excellent reform. We owe to another actor-manager in later times an equally great moral reform, effected this time amongst the audience in front of the curtain. The boxes and corridors of our principal theatres were once very much what the galleries of the Argyll Rooms used to be. It was an actor-manager* at Drury Lane who first, if I am not mistaken, set the example of purifying those portions of the house of their objectionable frequenters. Thus much in answer to those who denounce the stage of the past as a corruptor of morals ; with the stage of the present time I hope to deal in a subsequent article.

FRANK A. MARSHALL.

* Macready.

[July 12, 1879.]

TWENTY UNPUBLISHED LETTERS OF HECTOR BERLIOZ.*

(Continued from page 421.)

LETTER XI.

11th January, 1856, 19, Rue de Boursault.

My dear Samuel,—It was very, very kind of you to busy yourself with my projected concerts in Brussels, and to run after M. Letellier. I am pleased to hear that he feels well inclined towards them; I think as you do. The concerts, or concert, should be given in Passion Week, or, at least, towards the end of Lent. At the first we might give only the first two acts of *Faust*, with fragments from other works to complete the programme; at the second, *Faust* complete. But steps should be taken beforehand to learn the parts and the choruses, which are more difficult than in the *Enfance du Christ*. Wicart, Carman, and Mad. Van den Haute, suit me thoroughly for *Faust*, Mephistophélis, and Marguerite; but we still want a bass (*a good musician*) for Brander. What a piece of business! If we were to get it up by strengthening the chorus and orchestra a little with the help of M. Fétis, which I hope I should obtain, it would be enough to throw the Belgian dilettanti into a state of commotion for a week. Do what you can to settle the matter before the 27th of this month, on which day I start for Gotha. The manager at Liège made me some proposals followed by such grotesquely exorbitant terms, that I was obliged to decline. Richault has to-day forwarded your publisher a parcel containing the large score of the *Enfance du Christ* and the piano score of *Lelio*. That is another work which might suit M. Letellier to have performed *dramatically*, as performed in Germany. It is a curious and a very bold thing to do. It all turns on having a very good actor (not a singer) for the part of Lelio. Andran would sing Horatio very well, and there would be no scarcity of pianists for "The Storm," where there is a piano for four hands with the chorus and the orchestra. Carman would be the Captain of the Brigands. Show the score to M. Letellier. After reading it he will see what can be done. Please thank M. Briavoine for his kind intentions regarding me; I will see what I can send him, and do what I can for him to have it speedily. I was quite hurt that you should know *Faust* only through the fog of the pianoforte arrangement. I wanted to induce Richault to accept a copy of my *Treatise on Instrumentation* (new edition) for a large score of *Faust*, which I should have sent you; but Richault is above all things a tradesman, and very paternally . . . refused. It would be delightful if you could realise your project of a trip to Weimar. Still, I should not like to be the cause of your incurring expense which reasonable persons would call extravagant. I should be ashamed to lead you into acts of folly. Bennet and his son (Ritter, whom you know) will go with me. If we got *Lelio* up at Brussels it would be preceded by the "Symphonie fantastique" (its first act), and we should begin with some other concert-pieces unknown to the Belgians (the scene of the Garden of Delights from Gluck's *Armide* would, I think, be very much liked). My wife desires to be remembered, and I send you the heartiest shake of the hand I possibly can. All sorts of kind wishes.

H. BERLIOZ.

This letter is, doubtless, in answer to an enthusiastic epistle which M. Samuel wrote Berlioz after becoming acquainted with the score of *Faust*, and to which allusion is made in a letter addressed to M. Auguste Morel, and reproduced by M. Daniel Bernard. "I occasionally receive from abroad letters which inspire me with momentary accruscences of musical ardour. I got such a one a fortnight ago from Brussels on *Faust*; it exceeds anything else ever written in this way, even the letters of Baron de D . . . on *Roméo et Juliette* (evidently Baron von Donop, the other encourager).† I do not know whether the concert mentioned in the above letter really took place, but we may assume that nothing came of the project, for Fétis, speaking of the performance of *La Damnation de Faust* in 1846, says expressly:—"Berlioz's work found less sympathy than the preceding works among the partisans of romantic tendencies. The author appears to have been dissatisfied with the impression it made, for, if I am correctly informed, he did not reproduce it at his concerts after this date."

The following letter takes us back to the year 1856, when *Le Corsaire*, a ballet in three acts and five tableaux, by Saint-Georges and Mazilier, with music by Adolphe Adam, was produced at the Opera. The scenery, all superb, was by Despléchin, Cambon, Thierry, and Martin, while Sacré supplied the very complicated

machinery. The last tableau, which, as Berlioz, with a touch of ill-humour, himself says was highly effective, represented a vessel tossed about in mid-ocean by the furious waves.

LETTER XII.

My dear Samuel,—You are very wrong to say you will never ask anything of me, either for yourself or for your friends! Why should you refuse me the pleasure of doing you a good turn when I have a chance? There is something I cannot understand in this resolution of yours. Let me assure you, however, that I shall be very happy if I can in any way assist Mdlle Elmire, and that your letter of recommendation will be welcome. Please give my compliments to M. Brillavoine, and say that I thank him for thinking of me in the matter of his *protégée*. I was beginning to find it was a long time our correspondence had been interrupted. I spoke about you at Weimar to M. Lassen, a young man of a reserved disposition and distinguished manners, exceedingly rare among musicians. We both regretted your absence, especially on the day of the *Faust* performance. Perhaps we may meet ere long, for I have been asked whether I could go and conduct a concert this summer at Ghent. I replied that I could, if it were before the month of August. I am now waiting for particulars and terms. If the thing is arranged, I think that Ghent is not so far from Brussels for you to be unable to come over. I do not know what composition they will want me to give. But, in such a case, I must do what others wish and not what I wish myself. Nothing can be attempted here, where there are six concerts a day, where there is no room and no public, and where the expenses of the smallest concert are ridiculous. The Opera has been changed into a theatrical diorama; people go to see the last act of the ballet of *Le Corsaire*; as for the music, that is the last thing about which they trouble their heads. At the Théâtre-Lyrique there is the success of *Fanchonnette*, and a number of simple-minded folk are persuaded that the work is a double masterpiece. I do not think there is any people to be compared to the people of Paris in a musical sense. M. Bénazet has engaged me for a tremendously grand concert at Baden at the end of August, but in this case again I do not know what we shall perform. Don't be in a hurry to blow your brains out because you have quarrelled with Henssens; a quarrel with him is a misfortune for which you may—soon find consolation. Farewell; with a hearty shake of the hand and the assurance of my warm and sincere friendship, I am your very devoted

H. BERLIOZ.

17, Rue Vintimille, 25th April, 1856.

Herr Eduard Lassen, of whom in so few words Berlioz speaks in so flattering a manner, is an earnest musician of undoubtedly ability, whose very talented works are unfortunately unknown to French artists and amateurs. Of Danish descent, he spent all his youth in Belgium and studied at the Brussels Conservatory, carrying off the "Prix de Rome" in 1851. For several years he has been settled in Weimar, and is now Grand-Ducal *Capellmeister* there.

(To be continued.)

A REQUIEM.*

(Impromptu.)

Sadly and slowly they come, Tenderly bearing him home, Who in the far South was slain; He who was gallant and fair, France's Imperial heir! Homeward they bear him again.	And with what sad eyes stands One, Who thro' all time must be lone! Watching to catch that slow tread; She, in her passionate grief, Yearning for just this relief, To feel beside her her Dead!
Comrades, with faces all pale, Weep, as the Requiem's deep wail Summer's bright harmonies drown. Women, too, gather'd draw near, Heaping with roses his bier— Roses, the summer day's crown!	Ah! with what tightly clasp'd hands, She the poor mother now stands, Waiting for him, her dead son! Fold her close, Faith, to thy breast— Tell her how Love e'er knows best! Whisper her, "Thy will be done!"

And clad in mourner's array, England doth bend her to-day Over the young Hero's grave, While on it bright winged Fame Writhes in letters of flame Epitaph meet for the Brave!
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* Copyright.

A SOLDIER'S DAUGHTER.

Miss Mary Hine, late of 6, Heathcote Street, Mecklenburgh Square, has bequeathed £400 to the Royal Academy of Music, Tenterden Street, the dividends or interest to be applied as a yearly prize for the composer, under seventeen years of age, who shall write the best English Ballad. The prize is to be entitled "The Hine Prize or Gift."

* From the *Ménestrel*.

† Correspondance inédite, p. 232.

Carpe Diem.

*Mr Carl Rosa has returned safely to England. He was accompanied by one dolphin many porpoises and a shoal of mackerel. He has brought back the score of Wagner's *Meistersinger* which he had abstracted from the library of Dr Theophilus Queer and makes up his mind*

Shaver Silver



To Montigny-Rémaury



*now to give *Mignon*. He was interviewed in the States by an inquisitive Cus and wants to persuade Minnie Hawk to remain with him and play *Carmen* in American but Minnie refuses because H. H. is too intent an observer of Trebelli makes of Selina D^r a female Atlas to carry the globe on her shoulders and prefers which Bizet didn't dialogue to recitative. Now therefore Carl has taken to shrimps vice crabs prawns for crayfish and cubes for lobsters which is at any rate more or less consistent. He has heard the *Vestale* and intends to do *Gustave III* or *Lestocq*. He has heard the *Taming of the Shrew* of Goetz and is bent upon giving the *Mefistofele* of Boito which at any rate is consistent. He admires Christine Nilsson worships Sarah Bernhardt whereat his colleagues as Tom Sartor Sartoris has it are naturally indignant which is also consistent. He prefers Adelina Patti to Torelli wears a new sur-tout (sur tout) disagrees with Polkaw about Berlioz would like to get a Pinocchio from Sullivan was not sick at sea has purchased a hat at Brooklyn slept one night at Long Island looks very well and opens early in January not with Rienzi having laid Rienzi on the shelf May his shadow never be less Be chesm on my eyes be it*

Simon Half

Fish and Volume 1879

SCRAPS FROM PARIS.

After somewhat lengthy negotiations M. Halanzier and M. Vaucoeur have come to an amicable agreement respecting the latter's anticipating the legal date of his entering on the management of the Grand Opera. M. Halanzier has consented to retire and give up possession on the 16th inst. This will enable M. Vaucoeur to commence at once his preparations for M. Gounod's *Tribut de Zamorra*, which he could not otherwise well have done. The new manager has secured for the chief-secretaryship the services of M. Cherouvrier, a gentleman who seems highly fitted for his post, having been a "prix de Rome" at the Conservatory, vice-président of the Society of Musical Composers, and, during eight years, Mayor of the fourteenth Arrondissement. Thus he is, at one and the same time, a musician and an experienced man of business.

—Mdme Dominique, for many years professor to the upper dancing classes, and who formed some of the most popular *dansesuses*, has retired.—MM. Martinet and Husson are men of pluck; they are not to be crushed by the indifference, or rather opposition, manifested by the Budget Committee to the scheme for restoring the Théâtre-Lyrique. In the hope that either the State or the Corporation may still furnish them with the means of carrying out their notion of a "Théâtre d'Opéra Populaire" they have duly registered and secured the title. They have likewise chosen a conductor, M. Momas, who long officiated in that capacity at the Grand-Théâtre, Marseilles.—It is reported that the list of new members of the Legion of Honour will include M. Colonne. Meanwhile, M. Sellenick, bandmaster of the Garde Républicaine, and M. Léopold Déodicque, founder of the Société des Symphonistes, have been created Officiers d'Académie.—The ceremony of inaugurating the monument erected in Père-Lachaise to François Bazin attracted a numerous assemblage, so numerous, indeed, as to be unable all to find room in the Cemetery Chapel, where the religious service was performed. Besides the professorial staff of the Conservatory, headed by M. Ambroise Thomas, the director, and M. Réty, the secretary of the institution, and all the pupils of the Deceased, there was a large number of lyric artists present. Two speeches were delivered at the grave; one, in the name of the Academy of Fine Arts, by M. Delaborde, and one, in the name of the Conservatory, by M. Ambroise Thomas. The monument consists of a gravestone, crowned with a cross and a column surmounted by a bust, the bust from the chisel of M. Doublemard.

MUSIC AT BOULOGNE-SUR-MER.

(From our own Correspondent).

Mdile de Joly made her *entrée* at the Salle Monsigny on Saturday last as Lucie. There was a crowded house to welcome back the "chanteresse légère," who now charmed her Boulogne admirers even more than she had charmed them three years earlier. In *Le Barbier*, last night, she was equally successful. In *Lucie* she was well supported by MM. Watson, Fronty, and Cabannes—Edgard, Ashton, and Arthur. The first is a young but promising artist; M. Fronty, an old friend, was, as always, acceptable; M. Cabannes is chiefly remarkable for vigour. *Fra Diavolo* is announced for next week. The season has begun in earnest with concerts, balls, regatta, &c., though the sensation is created by the new tramway cars, plying the live-long day between the Casino and Merridew's Library, talked about over six years ago, and worked for the first time on Sunday, to the delight no less of adults than of children.

X. T. R.

Boulogne-sur-Mer, July 2nd, 1879.

WARSAW.—M. Apollinaire de Kontski, director of the Conservatory here—a post he filled for fifteen years—is dead. He was the youngest of four brothers. The three others, Charles, Antoine, and Stanislas, became pianists; Charles, however, was also a violinist and the first master of Apollinaire, who afterwards had lessons of Paganini. Apollinaire played last year in the Russian concerts at the Paris Exhibition, where his playing was much admired, notwithstanding that a great many competent judges objected to it on the score of its being old-fashioned. He was then fifty-three, having been born here on the 23rd October, 1825.

[July 12, 1879.]

WAIFS.

Mr Vernon Rigby is to be the principal tenor at the approaching Birmingham Festival.

Sig. Stagno is at Buenos Ayres.

M. Salomon goes next season to the Grand-Théâtre, Marseilles.

Emile Sauret, the violinist, intends settling as a teacher in Berlin.

M. Bouhy is engaged by Sig. Merelli for St Petersburg and Moscow. The Politeama, Naples, opened with Sig. de Gioia's opera, *Napoli di Carnovale*.

Flotow has won the action brought against him by M. Leuven, the librettist.

There is to be a "Mozart Cyclus" next season at the Imperial Opera, Vienna.

Sig. Merelli is appointed manager of the Italian Opera in St Petersburg and Moscow.

Miss Rosa Kenny is engaged by Mr Wilson Barrett for his ensuing season at the Court Theatre.

Brunette de Valrose, an opera by a local composer, M. Bossy, has been produced at Marseilles.

Sig. Piatti recently took part in a concert at Bergamo for the sufferers by the floods in Italy.

A new opera, *Il Capitano Carlotta*, by Sig. Natale Bertini, is in rehearsal at the Cannobiana, Milan.

Naudin, the tenor, has brought an action for libel against Señor D. M. Filibert, editor of the *Mosquito*, Barcelona.

Mr Max Strakosch, the well-known American *impresario*, brother of Mr Maurice Strakosch, has arrived in London.

The Municipality of Naples having voted a subsidy of 200,000 francs to the San Carlo, are now in search of a manager.

The St Cecilia Academy, Rome, have selected Sig. Pizzano to write the funeral mass this year in memory of Carlo Alberto.

A new symphonic composition, *Francesca da Rimini*, by Bazzini, was performed at the thirty-third Popular Concert in Turin.

The Sacred Music Association of Cologne, under the direction of Professor E. Mertke, lately gave a performance of Cherubini's *Requiem*.

The only work De Beriot wrote for the stage was a cantata performed in Paris on the 16th June, 1856, to celebrate the birth of the late Prince Imperial.

The sixty-second concert of the Schubert Society, announced for Thursday evening next, at Langham Hall, is for the benefit of Herr Schubert, the clever and indefatigable director.

A performance of Verdi's *Requiem* has been given in the Scala, Milan, in aid of sufferers from the inundations of the Po and the eruption of Mount Etna. Verdi himself conducted.

Sig. Malchiore Balbi, honorary president of the Musical Institute at Padua, chapelmastor at the Cathedral of St Atonio, and a writer on musical subjects, died on the 25th June, aged 83.

Among the artists engaged for next season at the Scala are Mdlle de Rezké, of the Grand Opéra, Paris, and Sig. Aramburo, a tenor, who will be remembered at Her Majesty's Opera, Drury Lane.

Mr Hilton (bass), who has lately been studying with Mr Alfred Blume, is engaged for the ensuing Bristol Festival. It may be remembered that Mr Hilton made a successful *début* last year at the Norwich Festival.

Miss Florence Hyde and Mr Ives, members of Mr D'Oyly Carte's "Pinafore Company," who had just finished an engagement at the Bath Theatre, were recently drowned through the upsetting of a boat in which they were taking a row on the river Avon.

On Thursday a new Lohengrin was presented in M. Candidus, the American tenor, who had previously a remarkable success as Florestano in Beethoven's *Fidelio*. M. Candidus proved himself the best Lohengrin ever seen on the stage in England. He executed high notes with ease and certainty, and without the slightest tendency to tremolo; and his phrasing was of the most finished kind. He was warmly applauded, and, considering that this was his first appearance on any stage so exacting a part, he must be considered a most valuable addition to Her Majesty's Opera.—*Observer*, June 28th.

The Earl of Kintore presided on Saturday afternoon at the opening of the east wing of the Tonic Sol-fa College at Forest Gate. There was a large assembly, besides glees and choruses. The chairman had often seen in Scotland the results of the Tonic Sol-fa movement, which enabled all to sing, and that quickly and truly. It was bound to succeed. The ballads and songs of a nation were the index to its character, and in improving popular song we improve tone and morals. Mr Curwen, president and founder, announced that in four years nearly £4,000 had been raised in small contributions from pupils and teachers. It was essentially people's college. The wing now opened would be occupied on Wednesday by forty or fifty young student teachers from all parts. A report of the Education Department states that 71 per cent. of all the systematic teaching of singing in elementary schools is done by the Tonic Sol-fa method. Mr A. J. Ellis, F.R.S., Mr Colin Brown, of Glasgow, and others addressed the meeting.

MDLLE CASTELLAN, who has already attained a position as a violinist, gave a matinée on Thursday at the residence of Mrs Owen Lewis, No. 1, Lancaster Gate, Hyde Park. The *bénéficiaire* had secured the valuable services of Miss de Fonblanque and Miss Elliot, MM. Tito Mattei, Vergara, and Ghilberti, being also assisted by Mdlle Thénard, of the Comédie Française, and M. des Roseaux, both of whom contributed amusing sketches of character. Mdlle Castellan's performances were distinguished by great refinement and command over her instrument, and her efforts were appreciated by a large and discriminating audience. The concert was ably conducted by MM. Albert, Marlois, &c.

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